

**THE JERUSALEM
POST
MAGAZINE**
Friday, July 17, 1987

In this issue

- 4 Eilat looks north**
Abraham Rabinovich
- 6 Another sort of tourist**
Lev Bearfield meets victims of propaganda.
- 8 Eastern beauties**
Meir Ronnen reviews Chinese and Indian art shows.
- 10 The Negev as school**
Philip Gillon on a new Lova Eliav project
- 11 Winning friends in Iran**
Danny Gavron on IBA's Persian broadcasts
- 12 Marketing with Martha**
Martha Meisels
- 13 Book reviews**
- 15 The Fifth Column**
Matt Nesvsky

In the pullout

- A A bawdy Midsummer Night's Dream**
Naomi Doudai
- B Filming the Soviet-Afghan war**
Andrea King
- C Musical notes**
Eli Karev
- D 'Napoleon'**
Dan Fainaru

- E Dancers from Omsk**
Dora Sowden
- F Nature**
D'vora Ben Sheul
- G Matters of Taste**
Andy Ghee
- H Poster**
- I TV and radio highlights**
Greer Fay Cashman
- J TV, radio schedule**

- N Rock, etc.**
Gilead Limor
- O In the wings**
David Horovitz
- Q The art scene**
Meir Ronnen
- S Film briefs**
Dan Fainaru

The Jerusalem Post
Weekend Magazine
Editor: Joanna Yahiel
Design: Ruth Kovel

The Jerusalem Post 1987
Reproduction, or storage in a retrieval system, or any other form, prohibited without permission.

AN ENGLISH CHAMBER THEATRE PRODUCTION—

DEREK JACOBI

one of the great stars of the English stage, hero of the TV series *CLAUDIUS*, as LORD BYRON in

MAD, BAD & DANGEROUS TO KNOW

by JANE MCCULLOCH. Music: DONALD FRASER. Also starring ISLA BLAIR.
SEVEN PERFORMANCES ONLY:

TEL AVIV, Habimah
Mon., July 20, 8:00 p.m.

TEL AVIV, Beit Hahayal,
Tues., July 21, 9:00 p.m.

KFAR SAVA, Hachal Hatarbut,
Wed., July 22, 9:00 p.m.

TEL AVIV, Habimah
Fri., July 24, 8:00 p.m.

Special discount to
subscribers of Habimah,
Camer, and The
Pharmaceutical Circles at
Habimah, Casio, and the
Habimah box office 20607

HAIFA, Municipal Theatre,
Thur., July 23, 9:00 p.m.

HAIFA, Municipal Theatre,
Thur., July 23, 9:00 p.m.

JERUSALEM, Jerusalem Theatre,
Sat., July 25, 8:15 p.m.

Sun., July 26, 9:00 p.m.

Proceeds to the Variety Club
Impresarios: Shmuel Zemach — Haim Slutski.

TRAVELLING ABROAD?

We offer you our **Special Insurance Policy**:

- No Age Limit.
- Worldwide Assistance
- Cover for Aggravation of Existing Malady.
- Winter Sport (no additional cost).
- Personal Effects — with option of cover up to \$10,000, including valuables.

Frequent Traveller Policy (renewable annually)
Numerous Additional Options.

For details, contact us at:

MERCANTILE INSURANCE
AGENCIES LTD.



Professional Expertise With The Personal Touch

Represented by:
Joseph Shlein, Harold Jankelowitz,
Ivan Lewis, Miriam Karp, Kelley Saacks

2 Rothschild Blvd., Tel Aviv, Tel. 03-651801, 03-658084

THE ISRAEL SINFONIETTA BEER SHEVA

Music Director: Mendi Rodan

A Festive Concert to end the 13th Season

Conductor:
MENDI RODAN

Guitar:
ELIOT FISK (U.S.A.)

Brahms: Serenade No. 2.
Vivaldi: Guitar Concerto.
Rodrigue: "Fantasia para un Gentilhomme".
Ibert: Divertissement.

18.7.87, Saturday, The Jerusalem Sherover Theatre at 9.15 p.m.

Tickets on sale at the Theatre box office and at tickets agencies.



Pope Insurance Agency
is now issuing
Car and House policies
in ENGLISH underwritten by the
PRUDENTIAL ASSURANCE Co. of ENGLAND
For further details, call for a quotation, 8 a.m.—1 p.m. daily.
5 Stampfer St., Netanya, Tel. 053-395224, 394717

BUILDING FOR YOU

SHIKUN OVDIM'S NEW HOUSING PROJECTS

NEW!

MIGDELEI SHLOMO HAMELECH - NETANYA

A prestigious housing project. The toast of Netania is now going up in Rehov Shlomo Hamelech.
All the 3.4 and 5 room quality flats and penthouses face the sea.
This residential neighbourhood is being built by Shikun Ovdim with Moshe Shaked and Sons - a company with a well established reputation in Netanya.

Details:
Shikun Ovdim, 58 Laguardia, Yad Eliyahu,
Tel. 03-390721.

A joint project with:

MOSHE SHAKED AND SONS LTD.
DIRECTOR: YESHAYAHU SHAKED
QUALITY BUILDERS YOU CAN RELY ON

NEW!

GANEI CHEN - PETAH TIKVA

Six buildings are now under construction at the corner of Pines and Katz Streets.
Flats of all sizes are available, starting from 3 1/2 rooms (suitable for eligibles) to 4 and 5 rooms.
There are no traffic roads in the neighbourhood, and green belts separate the buildings.
Flats and buildings superbly finished.

Further Details:
Shikun Ovdim, 58 Laguardia, Yad Eliyahu,
Tel. 03-390721.

A joint project with:

SOLEL BONEH CONSTRUCTION
AND INFRASTRUCTURE LTD.

NEW!

KIRYAT ATA - HAIFA

Rehov Hanevim, terraced 3 storey building.
Lovely flats, all sizes: 4 rooms, 120 sq.m. + 20sq.m. balcony.
5 room flat, 129sq.m. + 13sq.m. balcony.
Esthetic, quality construction.
Good neighbourhood with all community services.

Details:
Shikun Ovdim, 43 Rehov Hehalutz, Haifa,
Tel. 04-660915.

Built by:



SOLEL BONEH CONSTRUCTION
AND INFRASTRUCTURE LTD.

NEW!

GIVAT CANADA - JERUSALEM

Green area, with a marvellous view of the city.
3 storey buildings.
Unique construction:
1st storey flats have 3 and 4 rooms, with an adjacent yard (each yard up to 160sq.m.).
6 and 6 1/2 room flats are on 2 levels with a huge 50sq.m. garden balcony.
All community services in the area.

Project entrepreneur: Vibretto
Holding Ltd.
Details:
Shikun Ovdim, 8 Rehov Hillel, Jerusalem,
Tel. 02-233396.

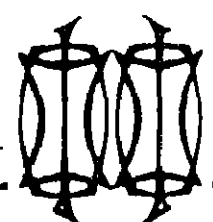
Your choice of flats all over the country:

- Centre: Bar Yam, Neve Omer, Netanya, Kiryat Shalom, Ramla, Petah Tikva, Holon, Rishon LeZion, Kfar Sava.
- South: Ashkelon, Rishon LeZion, Ashdod, Ness Ziona.
- Jerusalem: Gilo, Pisgat Zeev.
- Negev: Beersheba, Arad, Kiryat Gat.
- North: Pardes Hanna, Haifa, Nahariya, Nazareth, Tiberias, Hadera.



בנין חופות
שיכון אוודים

Oneq Shabbat



HEBREW UNION COLLEGE
JEWISH INSTITUTE OF RELIGION
1 J King David Street, Jerusalem

You are cordially invited to our ONEQ SHABBAT lecture in English
THE CULTIC CENTER AT TEL DAN
a slide lecture by Dr. Avraham Biran
Director: HUC Nelson Glueck School of Biblical Archaeology
followed by a guided tour of our new
Skirbnil Museum of Biblical Archaeology
FRIDAY, JULY 17, 9:30 p.m.

The programme will open with Shabbat community singing and close with refreshments.

J/001-18-02

SUPER MUFFLER

HAVING EXHAUST PROBLEMS?
Work done by specialists,
while you wait.

TEL AVIV - 6 Hasofim st.
(behind Sypholux)
tel. 332462

This place is different

Michael Andron
Grand Master of Tai and Kung Fu is
returning from the USA to teach:
Tai Chi and Chinese Health
Exercises

AUGUST 2-6 — An important course
for all involved in martial arts, Far
Eastern healing arts, and yoga
JULY 31 — Workshop on Jewish
Meditation and Tai Yoga class

Details: Andrew Chemick,
Tel. 03-483145

NEW OLIM!

Order your American
appliances and
household goods through

KEF

- * KEF — purchases appliances, video, stereo and furniture
- * KEF — arranges pickups, packs, insures, clears, delivers, installs and provides service contracts.
- * KEF — personal importers of appliances and household effects since 1980.
- * KEF — uncompromising service at reasonable prices

City Tower, 5th floor,
Jerusalem, Tel. 242725



Pick up
a soldier



SEEMINGLY AS remote from real life and high politics as Waikiki Beach is from the New York City subway and the Oval Office, Eilat pulses with signals from across the border.

"I have reason to believe," says a municipal official, "that if an oil storage tank in Akaba bursts, our anti-marine pollution team would be over there in half an hour to help control the spill."

Eilat and Akaba lie side by side at the head of the gulf each has named after itself, like two somnolent sunbathers lying on adjacent beach chairs but oblivious of each other's existence. There is "reason to believe," however, that they are at least tacitly sharing insect repellent.

When it is mosquito-spraying time along the border in Eilat it is mosquito-spraying time along the border in Akaba. Teams show up simultaneously on both sides of the fence to ensure that the mosquitoes do not find temporary refuge across the frontier.

When Jordan began building sewage-treatment facilities near the Israeli border in Akaba, Eilat demanded and received assurances that it would not suffer environmentally. Such contacts are effected through the UN or the American embassies in Tel Aviv and Amman, but one is given reason to assume that more direct forms of communication are available in emergencies.

Out in the gulf, lines of ships wait to unload in Akaba. Few of the tourists noticing them in the distant haze beyond the water-skiers and the yachts realize they are witnessing the Iran-Iraq war—the tail end of the supply-line carrying essential war material to the Iraqi front. In the six years since hostilities began, Akaba's population has tripled to some 40,000 because of the growth in port facilities dictated by the war, a growth that has come at the expense of the city's beach frontage and made it twice as populous as Eilat.

AT THE other end of town, Eilat is busily communicating with the major power of the Arab world where the local No. 15 bus ends its run at Taba. It is an ambiguous sort of communication.

"The Egyptians have 300 people

EILAT LOOKS NORTH

Booming Eilat is looking to its hinterland for expansion; it has no choice barring twinship with Akaba. It may shift its port deep into the Arava. Abraham Rabinovich investigates.

stationed on their side of the border," complains a veteran Eilati, "but they get their supplies all the way from Egypt instead of just running up to Eilat in 15 minutes to shop for fresh food."

The Egyptians clearly want peaceful relations but they are not yet ready for normal relations, and they

are especially careful to discourage any Israeli over-familiarity with Sinai—a touch of border bureaucracy helping to ensure that Israelis realize they are entering another country, not any longer their own backyard.

"Do they want Israeli tourists crossing over to Sinai?" says an Eilat

official who has dealt with the Egyptians extensively. "They don't know themselves. They do and they don't."

The wars of 1967 and 1973 are history, but the battle for Sinai still seems to be raging on the beaches of Taba, viewed in Eilat with as much strategic fervour as the nation's lead-

ers once devoted to the Sinai Peninsula and the Suez Canal.

"Half a kilometre at Taba means an awful lot to us when we have only four kilometres of usable beachfront," says the official. "The Egyptians have hundreds of kilometres of shore-line in Sinai." If the Dead Sea offers treatment for skin ailments, Taba appears to be the place to cure a hypochondriac nation's claustrophobia. There are many who fear that if the international arbitrators currently weighing Taba's fate should decide in Israel's favour, it would be a Pyrrhic victory that would destabilize Israeli-Egyptian relations.

Probably nowhere in Israel would regional peace have a more immediate impact than in Eilat. The low-key peace with Egypt has indeed provided a crossable border, but traffic is relatively sparse. What tourism officials dream of are large-scale package tours involving Sinai, Eilat and Petra.

Beyond this, however, Eilat and Akaba have much to offer each other as neighbours.

"If there were peace, we would use their airport, which can take Jumbos," says Dov Sharaf, an aide to Mayor Rafi Hochman. "Ours doesn't. They'd make money from landing fees and we'd be spared the need to build a new airport. There's no reason for two airports next to each other."

A foreign charter airplane provided a possible portent of the future several months ago when it mistakenly landed at Akaba's airport instead of Eilat's. The Jordanian authorities permitted it without much fuss to correct the error.

The most visionary form of cooperation between Eilat and Akaba is a proposed "port canal" cut into the Arava along the international borderline for some 11 km. from the head of the gulf. Under this proposal, ships would sail along a 300-metre wide canal to inland berthing facilities, thus freeing the shoreline on the gulf itself for tourism. Eilat officials say the World Bank has promised to finance such a project; but planners see little practical chance of its being executed, at least on this scale, because of the enormous earthwork involved.



Architectural outlines for Eilat call for shaded walkways, open views and non-standard residential buildings.

MEANWHILE, Eilat is not waiting for the heralds of peace to trumpet a new era. Formal planning approval has been granted to shift the airport from its present location in the centre of town to Ein Evrona, 11 km. north in the Arava, and officials hope this will be implemented within the next two years.

It is from the present airport site that Eilat hopes to take off. Development of this 300-dunam tract is expected to transform the character of a resort city which Mayor Hochman himself has described as "a one-star town in a five-star tourism setting."

Tel Aviv town-planner Amnon Schwartz, who is preparing a new outline plan for the Eilat municipality, notes that the airport cuts Eilat in two. "You've got the town centre on one side and the hotel area on the other, with no direct connection between them."

Under the plan, a convention centre surrounded by up to five new hotels would be built on the southern part of the site. The convention centre is expected to inject an important new focus into Eilat, serving not only for meetings but for exhibitions and entertainments—diversions the city is sorely in need of.

The artificial lagoon cutting into the hotel area on the north shore, now little utilized, would be extended towards the city centre by 20 dunams. It is expected to be surrounded by cafes and arcades as the present fixed pedestrian bridge over the lagoon entrance is turned into a drawbridge, in order to permit the lagoon to serve as a marina.

The city centre would descend from its present hilly location to meet the lagoon extension via an arched pedestrian mall offering some 20,000 sq.m. of shopping space. The mall would be an extension of the present main street in front of the Egged bus station, Rehov Hatammarim. The latter is itself to be remodelled with a shaded pergola above its southern sidewalk.

At a later stage, a country club, including a golf course, may be developed on the northern end of the present airfield site.

"We don't have a water problem," says Dov Sharaf at city hall. "We used to sell all our treated

sewage to kibbutzim in the area for irrigation, but they can't take it all any more. We've got plenty of water for things like a golf course and a new system of pocket parks we're planning."

Development of the airstrip complex is to be submitted to international bidding shortly. Expressions of interest have already been received from South Africa and other countries. The municipality hopes that the developer will build the new airfield at Ein Evrona in return for developing the present site.

THE CURRENT sense of boom in Eilat contrasts sharply with the situation four years ago. The shutdown of the Timna copper-mine and the closing of the local power plant when the town was linked to the national grid cut out many of the

scarce non-tourism-related jobs. The opening of the Suez Canal to Israeli shipping seemed to doom Eilat port to becoming an anachronism. More people were moving out of Eilat than into it.

The designation of Eilat as a free-trade zone two years ago was an important factor in the turn-around, along with the opening of high-standard hotels by foreign entrepreneurs. In addition, efforts by Mayor Hochman to have hotels and merchants reduce prices have succeeded in removing the sting of rip-off from Eilat.

"The beer here is cheaper than anywhere else in the country," says a local official. A random sampling of restaurant prices last week found them definitely reasonable, particularly because of the absence of VAT. With the population now close to

21,000, the bottleneck in Eilat's development is housing. There are presently 4,600 hotel rooms in the city and 2,600 more have been approved. But Hochman says the municipality will not permit more hotels beyond this until a substantial amount of new houses are built for hotel employees and other residents. The population is expected to grow by 50 per cent in the next decade.

The municipality is demanding a significantly higher standard of housing than the development-town shikun models followed in Eilat's early days. Emphasis will be given to architectural design, shaded walkways, open views of the sea, and carpet of low buildings and gardens rather than higher structures with naked space between them.

Hochman hopes to parley the free-trade area into a major instru-

ment for providing Eilat with industry. Preliminary studies are underway into the feasibility of importing semi-finished goods, including electronics, from the Far East and elsewhere. They would be finished, re-packaged and re-exported to European countries and the U.S., with which Israel has trade agreements.

Should this far-reaching plan work, Eilat would have a sufficiently diverse employment infrastructure to keep many of its own young upon completion of their studies. At present, more than half of Eilat's bread-winners are directly dependent on tourism.

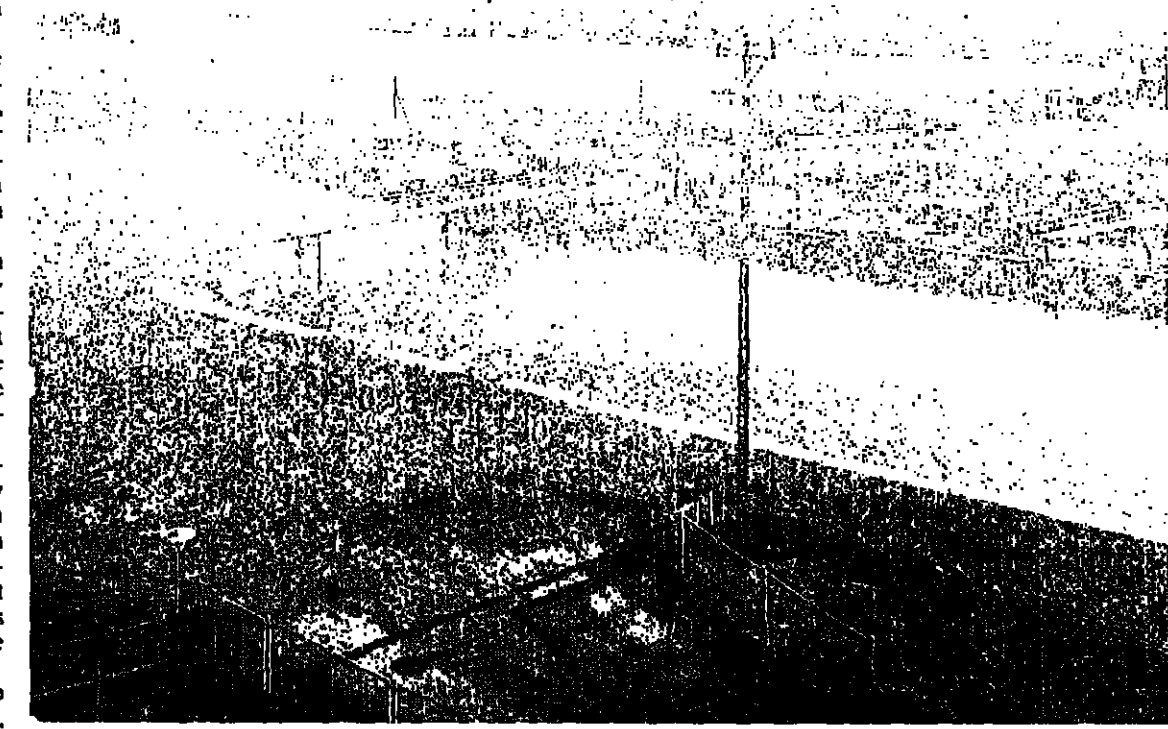
Although a Jordanian-Israeli port canal may be as visionary as the Med-Dead Sea canal, a much more practical plan along the same lines has been drawn up for Eilat itself.

Transport Minister Haim Corfu is to appoint a committee shortly to examine two proposals for a new port alongside the Jordanian border. The Ports Authority has proposed cutting a "canal port" some 200 metres wide, two kilometres into the Arava at an estimated cost of \$400 million. Sotef Boneh has suggested a more modest proposal that would penetrate inland only a few hundred metres and would cost \$40m. Meanwhile, a kilometre stretch of beach front is being closed to development in anticipation of some sort of solution.

If the term "border" connotes danger to residents of Kiryat Shmona, the Golan Heights and even the Jordan Valley, in sunny Eilat not even the barren mountains of Saudi Arabia down the gulf look menacing. As for the next-door neighbour, there is a sense of cosiness, even though almost no words are exchanged.

"The king really runs his country well, doesn't he?" said the young captain of a pleasure-bent last week for no apparent reason as he glanced across the bay towards Akaba.

A few weeks ago, in a rare encounter, Hussein himself chatted briefly with the captain of an Israeli excursion boat who recognized the king's yacht off the Sinai coast and drew alongside. Addressing Hussein as "Your Majesty," the Israeli invited him to indulge his love of water sports in Eilat. "Insh'allah," the king replied, "the day will come." □



Eilat's port would be shifted to a new site along the Jordanian border, under a proposal now being considered.

MITZPE NEVO – MA'ALE ADUMIM National Religious Quarter

Third construction stage has begun – join the two hundred families there.

You too should join the two hundred families already living in the national religious neighbourhood of Mitzpe Nevo which, from its high vantage point, looks out toward Jerusalem from atop a lovely hill, adjoining Ma'ale Adumim. The breathtaking landscape of the capital is in full view, while the Judean Hills lie spread out in all their beauty below. The second development stage is now completed, and the third stage is about to begin.

"Beautiful Israel!"

is no more slogan in this tiny bit of paradise.

Special Offer
Free Air
Conditioner
If you buy
a Mitzpe Nevo
flat by the
end of August.

Mitzpe Nevo already boasts kindergartens and a Hesder yeshiva, while a synagogue and new shopping centre are under construction.

You can choose from:
3-3 1/2 room row homes.
3 1/2-4 1/2 room terraced homes.
6-room terraced cottages.
For details please call our offices in Jerusalem, 02-248113, 02-227418, or Tel Aviv, 03-288294.



A.Z. Baranowitz and Sons Contractors and Builders Ltd.
Mitzpe Nevo Society Mizrahi Young Guard "Noam"
"Birkat Moshe" Hesder Yeshiva, Maale Adumim



The PHRC tour aimed 'to expose the group to the widest range of opinion' - refugee camps, the Hatikva Quarter, Yad Vashem and a West Bank settlement were included on the itinerary.

ANOTHER SORT OF TOURIST

JUST ABOUT all of us have had the experience of chatting with Americans visiting Israel for the first time on whirlwind tours organized by this or that Jewish organization. It's something we're obliged to put up with. It's not an unpleasant duty, although these encounters run to a fairly monotonous pattern.

Most of these visitors do not bring with them extensive knowledge of our area. Between innocence and the overload of information and impressions they get once they arrive, they understandably tend to confuse Bar Kochba with Bar-Lev or to recall Metulla as being in the Arava. We excuse that. They're usually enthusiastic about the miracles wrought in this land. We smile indulgently. Eloquent despite their fatigue, they may even get emotional. We just nod our heads. And if they leave, eyes glowing with determination to up their pledges, who are we to argue?

Such encounters may be amusing, or touching, or slightly embarrassing, but we let them pass. We generally don't make much effort to correct their picture of Israel; it's difficult to do so "while standing on one leg." It would only add to their overload, and - admit it - why undermine a good thing?

If the visitors have been subjected to propaganda, if they tend to see things in black and white, if they idealize the Jewish state, if they carry home in their baggage a load of inadequately digested information -

Lev Bearfield meets a group of visitors brought from the U.S. by an organization dedicated to portraying what they see as the oppression of Arabs under Israel occupation.

well, that's all right, because they're our supporters, and that's what counts.

Recently, however, we had our first contact with a different sort of tour group. They were Americans, and they were here in the main for the first time, and most of them had little background in terms of what they were seeing. They were subjected to propaganda, they were full of pariah - or partially absorbed - information, they were fatigued, and some of them grew so emotional in describing what they had seen that they openly wept.

This group of tourists also returned to America with strengthened attitudes about Israel. But these attitudes were not positive. Participants in tours sponsored by the Palestine Human Rights Campaign are not proponents of Zionism. Speaking with them about their visit is not an amusing experience. Trying to correct the picture for them involves the same difficulties as toning down things for the ardent Zionist. Neither is much inclined toward balance.

The Palestine Human Rights Campaign is one of a number of pro-Palestinian information or lobby groups operating in the U.S. The

PHRC has chapters in cities throughout the country, and one of its chief functions is bringing Americans to this area to learn first-hand about the oppression of Palestinians.

"The very name of our organization of course raises a red flag for Israelis," said John Woods, co-leader of the latest PHRC tour. "You'll naturally think we're funded by the PLO. But it just isn't so."

Woods himself has respectable credentials. Trained at Princeton, he is associate professor of Middle Eastern History and director of the Centre for Middle Eastern Studies at the University of Chicago. He is also on the board of the American Friends of Neveh Shalom, the Jewish-Arab project near Latrun.

The co-leader of the tour, whom we met only briefly, is an associate professor of communications at Northwestern University with the unlikely name of Dwight Conquergood.

The disclaimers of Prof. Woods aside, the Palestine Human Rights Campaign was founded in the early 1970s by an Arab-American named James Zogby, who was known to have clear if indirect ties to the PLO. In addition, at least one member of the group revealed to *The Jerusalem*

Post that his invitation to join the PHRC tour came via a Saudi of Palestinian origin who had made no secret of his membership on the Palestine National Council.

Finally, given the aims of the PHRC, it would be surprising if the PLO did not finance or otherwise support the group. Aside from the question of keeping itself in the shadows, there would seem to be nothing dishonourable in the PLO's engaging in this kind of propaganda activity. It is certainly a more legitimate way of bringing attention to a cause than planting bombs.

WHO PARTICIPATES in such tours? This latest group, the 16th, numbered 13 persons. There were 10 Christians, two Moslems and one Jew. Slightly more than half were women. Most were in their 20s and 30s, although some were considerably older.

They comprised three academics, several journalists (including one TV anchorwoman from Birmingham, Alabama), a federal judge, a few persons who work in the health professions and in child development, the president of the Texas Council of Churches, a graphic artist.

What they had in common was a

professed interest in human rights, or at least human rights vis-a-vis Israel and the territories. The one clergyman in the group is actively involved in promoting Moslem-Christian-Jewish understanding in his home town. Another participant works for a foundation devoted to combating anti-Arab prejudice in the U.S.

All of the participants we encountered seemed genuinely well-intentioned, although one revealed himself as a sort of genial anti-Semite ("It's a shame the Jews and the Palestinians don't get along - they're both such clever businessmen that if they cooperated, they could run the whole Middle East!").

It was unclear how the group was formed. Woods said that "the PHRC chapters in various cities invite people who they think would be interested. Each person then pays his own way." Yet most of the participants we spoke to said they were guests of the PHRC, or that the initiative for participation and the \$1,600 fee had come from elsewhere - usually from the institutions where they worked. Some indicated that they had found their way to the PHRC on their own, and at least one participant reportedly had used her own hard-earned vacation money for the tour.

What did they see on their tour? Woods, who helped design the itinerary, explained during our interview at the East Jerusalem YMCA: "I participated in a tour last year

and subsequently was invited to lead a group this year. I was pleased to do so. Among other things, I tried to broaden the tour, so as to expose the group to the widest range of opinion. Last year, for example, I felt we spent too much time with Christian Arabs. So I increased the number of Moslem contacts. And I think we also met more Jewish academics than we did the year before.

"It's no exaggeration to say that we travelled the length and breadth of the land. In a very crowded 17 days, we went from the Lebanese border to the Egyptian border, and from Jericho to Tel Aviv. We went to refugee camps, to the Hatikva Quarter, to the Islamic College in Gaza, to Yad Vashem. We visited a Mupam kibbutz for a few hours. We went to Neveh Shalom and to a West Bank settlement.

"Most important, of course, were the people we talked with. We talked to professors at Tel Aviv

sympathies lay. The only Israelis in fact who seemed to have evoked any sympathy among the participants were the "Orientals" they'd met in the Hatikva neighbourhood. That was because they were perceived as warm and hospitable ("Even our Arab bus driver said these were real people!"), and because they were seen as underdogs themselves and, lastly, because they "obviously" had such concern and understanding for the Palestinians ("after all, they'd lived in Arab countries").

Most notably, the PHRC tourists' moral outrage at the state of human rights in the territories was easily extended to doubts about the legitimacy of the State of Israel.

THE MAJORITY of the participants declined to be interviewed, and several of those who would speak to us refused to be quoted by name. Three however did answer

sympathies lay. The only Israelis in fact who seemed to have evoked any sympathy among the participants were the "Orientals" they'd met in the Hatikva neighbourhood. That was because they were perceived as warm and hospitable ("Even our Arab bus driver said these were real people!"), and because they were seen as underdogs themselves and, lastly, because they "obviously" had such concern and understanding for the Palestinians ("after all, they'd lived in Arab countries").

Like O'Brien, fellow participant Catherine Willford admitted at the outset that "things here are very complex." But she expressed a firmer vision and clear opinions. She also seemed particularly self-assured - until she broke down and wept.

Willford, also 28, is employed by a Washington-based organization called the Ahiyah Foundation, which she said is "dedicated to improving the image of Arabs in the eyes of Americans." Her concern for the Middle East, she explained, arose "from being a minister's daughter, which means I grew up with an interest in this part of the world, and later from being a teacher of English as a second language and having a number of Arab students.

"I have a lot of decent Jewish

stories, so they can feel their consciences get aroused. And then they'll write a cheque for \$20, like for Ethiopia, and they'll feel good, because they were moral enough to get angry for a moment - until the next cause comes along."

And here Willford began to weep. "And I know I'll give them their little anecdotes," she sobbed. "But how can I describe the dignity of that woman standing in her demolished house...and how many will want to know why it happened...or that we're responsible...How many can stand up to being called anti-Semitic if they dare criticize...or will be willing to deal with our tremendous prejudice in the U.S. against Arabs..."

"And I know that if there's a Palestinian state," she struggled on, "the people will have tremendous problems...of learning to care for each other...and reconciling Marxism and Islam...but they deserve the

"The only way Israel tries to justify it is by totally unacceptable terms. I mean, Shimon Peres says Israel is not for the Arabs and not even for the Israelis, but for the Jewish people. And he said the West Bank is not for the Arabs or even the Israelis, but for the Jewish people."

"And Gaza - even Gaza, he said, is not for Arabs or Israelis - but for all the Jewish people. And Peres said he knows the Arabs are in the way, but that's just too bad."

"It's so astonishing. If the Jews - any small group - are concerned about their survival, you think they'd welcome marrying their neighbours and strengthening their numbers. But I understand the Jews have always been peculiar about that sort of thing."

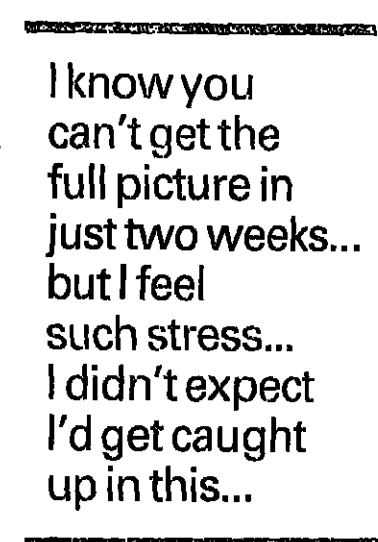
Morita shook his head sadly. "I have many Jewish friends," he said, "but all they know about Israel is that it's important for the existence of the Jewish people. But they don't



John Woods.



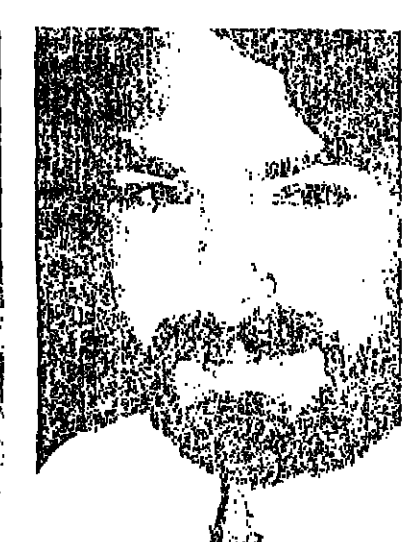
John Morita.



Catherine Willford.



William O'Brien.



John Morita.

University and with demographers at Haifa University. We spoke with Yisrael Gat, head of the foreign relations department of the Labour Party. We spoke with Daniel Rissing, of Christian relations at the Ministry of Religious Affairs. We met Shlomo Elboz of East for Peace, and Yehozkel Landau of Oz v Shalom and Shifun Blass of Gush Emunim.

"We were supposed to meet someone from the Likud, and Teddy Kollek and Meron Benvenisti, and Ephraim Sneh, the head of the Civil Administration in the West Bank - but as sometimes happens, those meetings unfortunately didn't come about. We did meet the multi of Jerusalem and some West Bank mayors. And above all we talked to average people, Palestinians and Israelis."

We agreed that that was quite a platitudinous, and couldn't help wondering how the tour group could digest it all, especially as some of them admitted that they did not have much background to begin with.

It was encouraging, I suppose, that everyone we talked to was quick to say that "the situation is much more complex than I imagined." Added Woods: "I think everyone is coming away with a heightened sense of compassion for everyone here - and a sense that there are good and bad people on both sides."

Perhaps. But it was evident that nothing the group had seen had had anything like the impact of the Palestinian woman who served them tea amid the rubble of her house, which had just been blown up by the IDF. And given the pro-Arab disposition of the group, it was not surprising where their heightened

University and with demographers at Haifa University. We spoke with Yisrael Gat, head of the foreign relations department of the Labour Party. We spoke with Daniel Rissing, of Christian relations at the Ministry of Religious Affairs. We met Shlomo Elboz of East for Peace, and Yehozkel Landau of Oz v Shalom and Shifun Blass of Gush Emunim.

Woods's request for volunteers to speak on the record. Many of their remarks were - well, quite remarkable. William O'Brien, a 28-year-old Philadelphian, is associate editor of *The Other Side* which he described as "a Christian magazine dealing with justice and peace issues." He noted that someone from the Palestine Human Rights Campaign had mentioned the tour to him, and his magazine had paid his fee. O'Brien said that he didn't have much background concerning the Middle East, but that the tour had provided him with "new perceptions."

What were some of his new perceptions? The journalist was either unable or unwilling to articulate them very clearly.

"Well," he said hesitantly, "this situation doesn't...doesn't fit into any liberal mould. The Palestinians are facing severe injustice...but it's hard to say simply get rid of the oppressor and things will be fine. There are some ways of hope on both sides, but it's hard to see where their words are being heeded..."

"A lot of historical dynamics are being lived out by the Israelis. There's a struggle...for the soul going on here that isn't...isn't understood in the U.S. It's all made me wonder what it means to be a...a people in history...to have a national identity. That's a strange question for Americans to grapple with. These things...they're hard for us to understand."

So far, that last statement was the only one of O'Brien's to come through clearly. Then he recalled the most impressive encounter of the tour:

"The Palestinian woman in the

chance to try...just this once, why won't you give them the chance? Not the Egyptians ruling them or the Jordanians or the Israelis - that's all they want?"

ARTIST John Morita, 44, grew just as emotional as Willford when he described how Israel was oppressing the Palestinians. A native of Hawaii whose grandparents had settled there after emigrating from Japan, Morita admitted to having no knowledge about the Middle East other than what he has read in the papers. A few years back, however, he happened to do an etching based on a Japanese photographer's photo of the Sabra-Shatilla massacre. Morita's work won a prize this year in East Berlin at a competition for political art, and subsequently, he told us, a PLO official contacted him and invited the artist to join the human-rights tour.

Morita tended to see the conflict here in racial terms. "When the Japanese came to Hawaii," he said, "they had a fighting chance to work their way into the system. But here I learned that the Palestinians are denied that chance. The Palestinians have no way to work their way in, because they're denied their rights. The law is against them."

"Now I can understand," Morita continued, "that against the background of the Holocaust, the Jews didn't think it was so bad to take away someone else's land. Those are judgments of one value over another. But today, with the Holocaust so far away - I mean, not in the experience of the young people - how can the Israelis continue to take away land? Because that's what we saw in the West Bank - land being annexed, slice by slice."

Willford's righteous ire suddenly receded. "I'm thinking of when I get back to the U.S.," she said. "All my Jewish friends will ask if I loved this and loved that, and I'll tell them I went to a refugee camp, and that'll stop them in their tracks. And all my liberal friends will want to hear two or three anecdotes...little horror

stories, so they can feel their consciences get aroused. And then they'll write a cheque for \$20, like for Ethiopia, and they'll feel good, because they were moral enough to get angry for a moment - until the next cause comes along."

And here Willford began to weep. "And I know I'll give them their little anecdotes," she sobbed. "But how can I describe the dignity of that woman standing in her demolished house...and how many will want to know why it happened...or that we're responsible...How many can stand up to being called anti-Semitic if they dare criticize...or will be willing to deal with our tremendous prejudice in the U.S. against Arabs..."

"And I know that if there's a Palestinian state," she struggled on, "the people will have tremendous problems...of learning to care for each other...and reconciling Marxism and Islam...but they deserve the

chance to try...just this once, why won't you give them the chance? Not the Egyptians ruling them or the Jordanians or the Israelis - that's all they want?"

ARTIST John Morita, 44, grew just as emotional as Willford when he described how Israel was oppressing the Palestinians. A native of Hawaii whose grandparents had settled there after emigrating from Japan, Morita admitted to having no knowledge about the Middle East other than what he has read in the papers. A few years back, however, he happened to do an etching based on a Japanese photographer's photo of the Sabra-Shatilla massacre. Morita's work won a prize this year in East Berlin at a competition for political art, and subsequently, he told us, a PLO official contacted him and invited the artist to join the human-rights tour.

Morita tended to see the conflict here in racial terms. "When the Japanese came to Hawaii," he said, "they had a fighting chance to work their way into the system. But here I learned that the Palestinians are denied that chance. The Palestinians have no way to work their way in, because they're denied their rights. The law is against them."

"Now I can understand," Morita continued, "that against the background of the Holocaust, the Jews didn't think it was so bad to take away someone else's land. Those are judgments of one value over another. But today, with the Holocaust so far away - I mean, not in the experience of the young people - how can the Israelis continue to take away land? Because that's what we saw in the West Bank - land being annexed, slice by slice."

Willford's righteous ire suddenly receded. "I'm thinking of when I get back to the U.S.," she said. "All my Jewish friends will ask if I loved this and loved that, and I'll tell them I went to a refugee camp, and that'll stop them in their tracks. And all my liberal friends will want to hear two or three anecdotes...little horror

know what's happening beyond the Green Line here. If they did, they would wonder about the cost of preserving a race or culture. I mean, how can you talk about Nazi Germany and not honestly look at what's happening on the West Bank. I don't like to bring up Nazi Germany."

"But you Israelis bring it up all the time," Willford interrupted, having recovered her composure. "I mean, the way you use the Holocaust. It's no accident this recent Jerusalem Film Festival showed all these Holocaust films."

Morita nodded, then continued, his voice breaking. "I know you can't get the full picture in just two weeks," he said, "and I know I'm tired...but I feel such stress. It's not just seeing the camps...or learning that a person can be arrested for 17 days before he can see a lawyer...and then his lawyer can only see him with military men standing between them...and punishment given out to families before there's a trial...or the idea of punishing a family even if there is a trial..."

Morita fell silent, fighting back tears. "We saw seven demolished houses while we were here," he finally choked out. "Just to see the faces of those people...I'm sorry - I didn't expect I'd get caught up in this..."

But caught up was just what John Morita was. As were Catherine Willford and William O'Brien and the others on this Palestine Human Rights Campaign tour. The organizers should congratulate themselves. They are arranging visits that appear just as effective - albeit for different ends - as any planned by Hadassah or B'nai B'rith.



Horse and rider, earthenware - Tang dynasty, 618-906 CE.



Figure of Jewish merchant, earthenware - Tang dynasty.



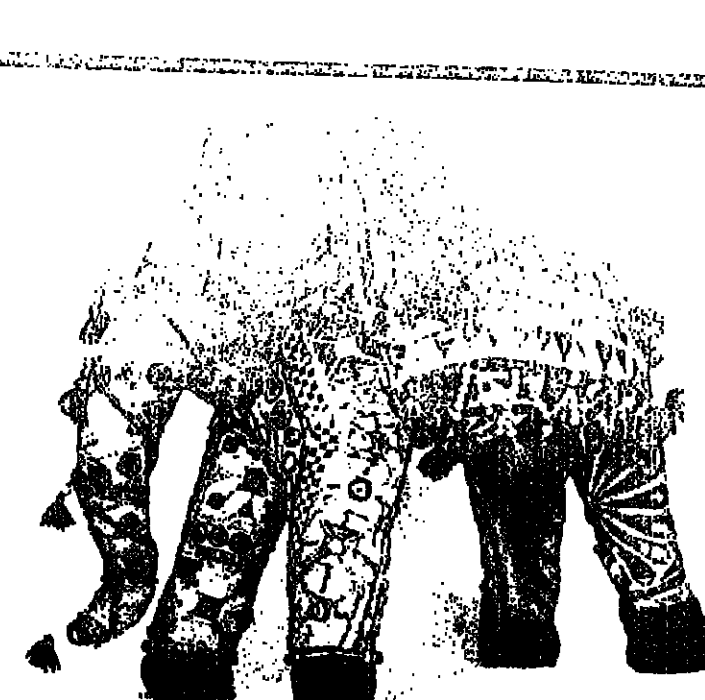
Watchtower, earthenware Han dynasty, 202 BCE - 220 CE.



Sari - traditional Indian dress.



Marionettes with wooden heads - Rajasthan, India.



Stuffed toy elephant with embroidery and mirror work - Rajasthan, India.



The god Krishna playing a flute - Indian doll.



Female figurine, earthenware with paint - China, 100 CE.



Demon mask, earthenware - China, 3rd-4th century CE.

EASTERN BEAUTIES

Meir Ronnen reports on 'Indo-China,' two displays of art from the east showing now at the Israel Museum: Ceramics from China and a leap into "Wondrous India."



TWO HUGE summer exhibitions at the Israel Museum have cheerfully been code-named "Indo-China." Last Thursday an emergency crew of curators and technicians raced against time to get the perspex boxes on 350 priceless Chinese ceramics crammed into the Spertus galleries, while another museum team fought a delaying action with the impatient VIPs invited to the opening, plying them with food and drink in an adjoining foyer. The show opened without a single label on any of the items.

The previous week a huge ethnological show entitled "Wondrous India" was opened in the Weinstein Galleries of the Youth Wing, with Zubin Mehta and Teddy Kollek providing turbaned high jinks. There are label troubles at this show too: some of them are wrong and others have disappeared, while some of the exhibits have been damaged by the hordes of enthusiastic children who have been taught to handle some of the things on view and who understandably don't realize that they are not supposed to touch others.

Walking into the Spertus galleries is like entering a perspex forest: the showcases take up more room than that left for visitors, thus setting some sort of Guinness record. This is not a complaint: the Chinese ceramics from the collection of the late Dr. Arthur M. Sackler, spanning 3,500 years, are all gems, every single piece. They are a tribute not only to Chinese genius and artistry hundreds - and sometimes thousands - of years in advance of the West in

this field; but also to Sackler, himself a genius of sorts. Sackler, who died of a heart attack less than two months ago, aged 73, was a psychiatrist who early established the relation between certain mental illnesses and the chemistry of the body. He was also a multi-millionaire who made a fortune out of medical and medicine marketing and who used it to establish some of the world's major collections of both eastern and western art, which he placed in Sackler museums from Washington and Boston to Beijing, all endowed by the Sackler Foundation.

Sackler not only had money; he had both superb judgement and excellent advisers, including Wen Fong of the New York Metropolitan. Sackler's curator-administrator, Lois Katz, who was instrumental in having this marvellous show brought here, previously gave us another Sackler delight back in 1979, when the Israel Museum was loaned part of Sackler's collection of Chinese painting, now dispersed in various American and Chinese museums. Earlier, the Israel Museum had displayed Piranesi's imaginary prisons, also from a Sackler collection.

Despite the presence of one or two later pieces, Sackler's ceramics - now on view as a group for the very first time; they are usually in the Foundation's Manhattan storerooms - go no further than the end of the Yuan period in the 14th century. Sackler's collection of Chinese painting stopped just after the Ch'ing. The famous blue-and-white ware of later

Ming vases and concurrent painting did not interest him. What did fascinate Sackler was to what was then one of the richest Chinese mastery of wheel, kiln and glaze technology with which Europe could not compete, technically, until the 18th century. Another extraordinary aspect of the Chinese ceramic production is its mass production technique which in no way affected quality. Most of what has survived are funerary objects placed in tombs, the demand for them at royal aristocratic funerals was huge. The peak of their splendour came during the Tang Dynasty (618-906) and the famous figurines, horses and camels from this period that formed the bulk of this remarkable display.

Despite having been cast in moulds, no two of them are alike. Each has been modified by an individual touch during the pre-firing clean-up and no two glaze treatments are similar. Some have the distinct layers of glaze and the others are superb. One has seen noble, life-like and expressive horses and "fat ladies" before, but never have I seen such fine examples of these. There are also a large number of resplendent and fierce tomb guardians, in whose expression one can trace the origins of later Japanese demons and temple guardians.

Of course there were a myriad of different Tang designs and many different moulds. The guardians, borne in procession during the funeral, were made of holes in the base for carrying. All these works are, of course,

low, as solid clay would crack in the firing. There are also holes in figures that were joined to other ceramics or special stands, the connection being made with a peg; this was sometimes the case with a horse and rider. Some riders have distinctly non-Chinese features and may have depicted visitors from Persia or the Middle East. There are several piquant "Semitic traders," similar to the ones in the Israel Museum's own collection, depicting bearded Jews in what appears to be central Asian or Persian dress. One of the Sackler Jews is a remarkable figure, bent under the weight of his roped peck, a moving portrait of the archetypal wandering Jew seen by a brilliant Chinese artist over 1,200 years ago.

It was the famous silk route that first brought Europeans into East Asia but they were preceded by contacts with Turkey and Persia. The Jews depicted in Tang earthenware are thought to have come from Persia. The Tang pieces were preceded and followed by ceramics of greater austerity. On view are a group of marvellously formalised figurines, probably of servants meant to attend the dead, that date from the first century of the Christian era. Their colours have faded, having been painted on the earthenware instead of being glazed. A certain humour makes its appearance in a complete miniature farmyard, complete with pokers in a sty.

The later works in the show are utilitarian and the bowls in particular, all beautifully formed and proportioned, have a distinctly contemporary look to them, showing how much they were in advance of their times. Though the odd item in this vast array betrays a debt to

Persian and other influences, one is almost painfully aware that our own pottery has not advanced beyond these fascinating and beautiful objects.

WONDROUS INDIA is another cup of tea, again offering rather too much to be taken in at one visit and not only because of the clamour of children leaping upon the embroidery-covered elephants or trying on saris and turbans under expert guidance. Like all-too-many Youth Wing shows it comes across as a visual pot-pourri and one hardly knows where to look first. The treatise on Buddhism, for instance, starts at the inner entrance, while most children enter from the Wing's external entrance. And sticking bits and pieces on the walls, often far above the kids' heads (for that matter) is not my idea of design.

The use of space in the Weinstein Galleries has always been a problem and the curator and the designer of this show have come no nearer to exploiting it properly. The Museum has several splendid designers at its disposal, but the Youth Wing seems determined to preserve its independence by ignoring them. What was needed here was a form of logical progression that would lead young and old visitors on a guided tour, while ensuring that the little dears would not be able to get their sticky hands on the varied and delightful exhibits, save those specifically there for play, like the dummy elephants.

Curiously, the woman chosen to curate the show, Australian-born and much travelled photographer Hannah Satz, has no experience whatsoever as a curator and no ambitions in that direction. But she has spent a great deal of time in India, where she became a profes-

sional photographer; and she has succeeded in assembling a gorgeous variety of textiles, sculptures, paintings, dolls, puppets and shadow marionettes, as well as a selection of musical instruments and games and toys. There is a recreation of a temple shrine and an excellent simulation of a village home kitchen, complete with rice powder design at the door step, a traditional form of talismanic folk painting renewed daily by the housewife. In addition, there are videos and slides.

To deal with all this and the country's three main religions is mission impossible. To digest it all in its present form is equally impossible. My own feeling is that the mass of material should have been ordered by subject matter in quite separate "rooms" made of judicious partitioning. The aim was to get over basic ideas to children while offering more in-depth material to their parents. But it might have been wise to direct the effort at children only, leaving the study of Indian cultures and art forms to the ethnology department of the museum.

All this said, the show is well worth a visit, even without children, if only to see the Rajastani miniatures and the textiles. The exhibition was made possible by the Griessman and Schulman families, together with the Rubinstein Foundation. It will be open until the first week in February of next year, with many activities scheduled. Next month, the Ramayana, an epic story about a king and his kidnapped wife, will be performed with shadow puppets.

By the way, the delightful show of Mexican textiles also at the Israel Museum was made possible by Nan and Stephen Swid, and not as misprinted on these pages a fortnight ago.



Lakshmi, wife of Vishnu - papier mache mask.

ARYE (LOVA) Eliav stands beside a map hanging on the wall of the dining-room in his small prefabricated cottage in Nitzana, pointer in hand, as he begins his exposition about his new dream, the Nitzana project. My mind does one of those flashbacks so loved by film-makers.

Towards the end of 1954, I was one of a number of people crammed into an office in Afridar, Ashkelon, Lova was standing in front of maps of Lachish, pointer in hand - was it the same one? - explaining to David Ben-Gurion and Levi Eshkol his vision of 55 villages and a central town to fill the badlands that formed the waist of Israel. Ben-Gurion had come out of his "retirement" in Sde Boker to address a conference of youth pioneers in Afridar. Eshkol was then head of the Settlement Department of the Jewish Agency. Like the rest of us, they listened spellbound as Lova explained what was going to happen in Lachish.

Some of us thought that he was somewhat crazy. We knew the area well: it was typical of the northern Negev desert, and most of it was completely empty. Fedayeen from the Gaza Strip crossed it to get to Hebron, after launching attacks in southern Israel. It was hard to imagine thriving fields of cotton, wheat and sugar beet, tilled by the new immigrants pouring into Israel from North Africa and Asia, without the slightest knowledge of agriculture.

On my way down to Nitzana, I had travelled through modern Lachish, an area reminiscent of the Midwest of North America. Wheatfields stretched away as far as the eye could see. I drove past Kiryat Gat, which Lova planned to make the Manchester of Israel.

LOVA'S VOICE brings me back to Nitzana. "As you can see on the map, the south-west Negev is the largest area in Israel. There are five million dunams. Yet it has the smallest population - a total of 2,500 living in 10 settlements. I call it the last frontier of Israel. And my slogan is Young man, go south-west!"

He wanders off on a slight but significant diversion.

"In ancient times, Nitzana was an important junction halfway on the great caravan route from Cairo to Damascus, which was perhaps even more important than the Via Maris. The caravan taking Joseph to Egypt travelled along this road. The Nabateans had thriving towns and settlements in this region."

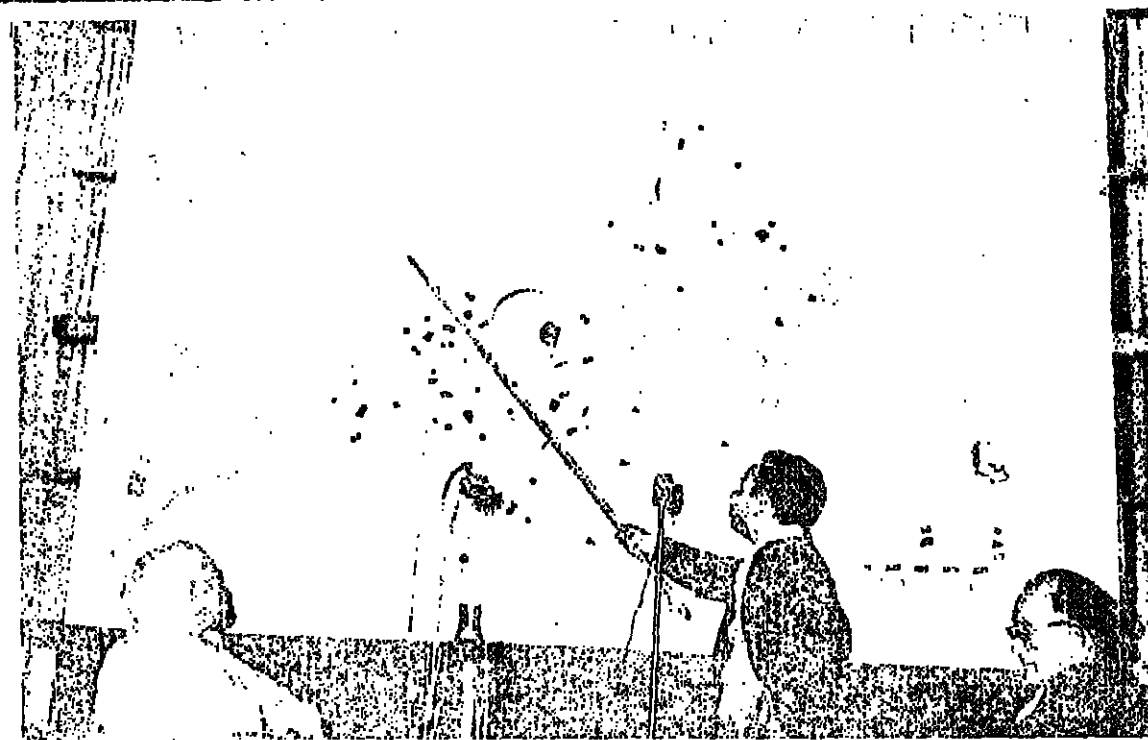
"Why can't we emulate what was done in the past? Why can't we tread in the footsteps of the ancients? There is a tel near here that will be excavated in the next few years. Remember how we built Kiryat Gat next to a tel?"

Like many sabras or near-sabras of his generation, Lova is obsessed with archeology, with bridging the Dispersion and establishing links with ancient civilizations in this land. Does what he is saying mean that he is proposing to establish a project similar to Lachish to redeem the southwest Negev?

"I couldn't get away with a concept as ambitious as that, not while we have troubled development towns like Yeruham and Mitzpe Ramon in the area. Some day, perhaps. But I believe that we have to develop this part of the Negev, that something can be done in the near future."

"About a year ago I had an idea, and found what I think is the answer: a youth community, a place where young people can learn to work in the Negev and to love the environment. To get back to their roots."

HE WENT on a tour of Youth Aliya villages and educational institutions.



1954 - Lova, pointer in hand, explains his vision of Lachish to David Ben-Gurion and Levi Eshkol.

THE NEGEV AS A SCHOOL

Arye Eliav, rescuer of Jews, builder of communities, planner of regions, is as it again. Now he is hard at work devising, designing and realizing an educational centre in the southwest which aims to bring the Negev and the young people of Israel together. Philip Gillon reports.

I found that there were 15,000 wards being educated. There were 2,000 from Ethiopia. Most of the others were born in Israel. Youth Aliya was doing a remarkable job providing them with an education equipping them to enter confidently into Israeli society.

"I thought that we could attract them to the ideal of redeeming the desert. So I went to Uri Gordon, the energetic head of Youth Aliya, and suggested we should build a youth community in the Negev, to which Youth Aliya wards would come for periods of two weeks or a month, in rotation, to learn about the Negev and to love it. Uri, a good friend of mine, was very enthusiastic."

The next problem was to find a site. At Nitzana, Lova found a solution. Members of Kadesh Barnea, a moshav established in Sinai, had moved to Nitzana after the pull-out from Sinai. They had lived in prefabricated cottages, in one of which we were sitting. Recently, they moved to a new location, four kilometres away, right on the Egyptian border, where they had built solid houses. The Jewish Agency agreed that Lova could take over the abandoned cottages for his project.

The first group of youngsters will arrive in October. They will sleep three to a room, that is, six in each two-roomed cottage. Lova plans to get 100 boys and girls at a time. By October, he will have built a kitchen and dining-room, classrooms, a teachers' room and a clubhouse.

IF THE PILOT project succeeds, the next stage will include permanent classrooms, dormitories, a football field, basketball courts and other facilities, so as to make it possible to have 1,500 youngsters in residence at the same time.

"Ultimately, I don't want to limit the community to Youth Aliya wards," Lova says. "We can get Israelis of 15 and 16 from the ordinary high schools. And Jewish youngsters from the Diaspora. It may take years, but I think that we can teach the Jewish youth of Israel and the world the ideal of redeeming the desert."

APART FROM agriculture the students will also do afforestation work

What will they do while they are at Nitzana?

He takes me to the window, and points to a green patch of trees and plants in the middle of the limitless sands.

"Those are the fields of Kadesh Barnea. Wonderful, aren't they? They look like a mirage of an oasis in the desert. But they're very real. Vineyards. Watermelons. It's amazing what you can grow here. We used to think that the dune-like soil we have here would be hopeless for agriculture, but this proved completely wrong. On the contrary, the soil is excellent, it's aerated - given water."

But won't that be the limiting factor - lack of water?

He goes into his kitchen, turns on the tap, and pours a glass of water. As he drinks it, he says, "This is the last tap at the end of the line of the national water carrier. But of course, we won't be able to use sweet water from the carrier for anything but drinking."

"Our hope is that we will be able to grow crops using brackish water. Mekorot dug a well about three kilometres away; they found large amounts of water at a depth of 800 metres, but it was 40 degrees Centigrade and contained 2,000 milligrams of chlorine."

"At one time, we believed that the maximum salinity we could have was 800 milligrams. But Joel de Mallach, of Kibbutz Revivim, which is near here, has done some remarkable research on brackish water. Using genetic engineering and new systems of irrigation, he grew very sweet watermelons with water containing 1,600 milligrams of chlorine. He got the Israel Prize for his work. He hopes to do even better in the future."

"If he succeeds, we'll be in clover. The hydrologists say there are vast reserves of brackish water in the area. We want to set up a desert-agriculture research station, where our students will work under de Mallach under very modern conditions."

WE LEAVE LOVA'S cottage to go to the tel, a kilometre or two away. He tells me that 50 years ago, a dig by archeologists from the University of New York unearthed some real treasures there - the first Arab alphabet ever to have been found, papyrus containing poems by Virgil in Latin and Greek, as well as a soldier's diary.

The tel is fairly high and steep, with the remains of walls on the ramparts. We join archeologist Joseph Shereshevski and a group of Youth Aliya instructors.

"Nitzana has an average rainfall of about 87 to 90 mm. of water a year," Dr. Shereshevski tells us. "In a very good year, like the last one, it can go as high as 180 mm. Anything below 200mm. is considered to make

an area completely desert. Yet we know that there were thriving communities in this area in Nabatean times, and in Byzantine times. At one stage, 3,000 people lived here."

"How did they live? We are not certain. One possibility is that the climate was different. But it is generally agreed that, even if the climate was somewhat better, the area was still desert."

The ascent of the tel, by means of an ancient staircase cut into the side of the hill, is surprisingly simple. At the top are some very impressive remains of two churches.

"In Byzantine times," says Shereshevski, "many refugees from parts of the empire attacked successfully by enemies, came to settle here. They brought a lot of capital, and built churches, perhaps more than they needed."

Even more remarkable than the churches are the wells and small dams.

"We know that they had bath-houses and apparently did not worry overmuch about water usage," says Shereshevski. "But we're not sure where all the water came from. It's an intriguing problem we hope to solve."

On the way down from the tel, I ask two Youth Aliya instructors whether they think the project will succeed, and inspire the youngsters. "If Lova does it, of course it will succeed," one of them answers. "Look what he did in Lachish, Arad, Iran." The other nods in agreement.

FROM THE TEL I am taken by Yitzhak Levy, a member of moshav Kadesh Barnea, to see their incredible fields and their new homes. Yitzhak tells me that a tourist driving from Egypt once got out of his car, grabbed him by the arm, and asked, "Are these really vineyards, or have I been affected by the heat? Am I seeing things?"

The moshav stands right next to the checkpoint through which travellers by land to and from Egypt must pass. At the Egyptian checkpoint on the other side of the border, we see a couple of bored officials lounging around. On the Israeli side, however, the gate is padlocked.

"It's hardly ever used," Yitzhak says sadly. "Our idea is to have a restaurant catering to tourists. We're not only at the crossing-point to Egypt, we're also at the start of the new road along the frontier to Eilat. It's only a slight detour to go to Eilat by this road, instead of via Sodom and the Arava, and it's far more interesting."

"We think tourism is a natural here. But our main problems are not economic, they are lack of manpower. Here we can farm all kinds of things - grapes, mangoes, melons, watermelons, even potatoes and onions. And we can market them in winter, when the prices, both abroad and in Israel, are very good."

"But we only have 18 families altogether. I've been here four years, but before that, I was in the desert in the army, and fell in love with it."

"We can offer very good housing. And don't think that the climate is bad, that it's too hot - on the contrary, the prevailing wind from the sea is cool and pleasant. We don't need airconditioning in summer. If anything, the problem is that it can get very cold at night in winter - we need good heating."

"But on the whole, it's great living in the desert. It gives me some forms of satisfaction I have never found anywhere else. We're hoping that Lova's project will teach young people to love the desert as we do, and that as a result we'll get new settlers."

"I AM 13 years old," reads the letter. "I have tried several times to join the revolutionary guards, but I have always been turned down because of my youth. When I grow up I will join the guards and come to fight against Israel. Aren't you afraid of me?"

This is only one of hundreds of letters received from Iran every month by Israel Radio's Persian-language department. The letter was read out in a subsequent broadcast together with the reply, which wished the boy well, advised him to finish his studies, invited him to visit Israel, and assured him that (as he would be able to see for himself) the Israelis felt no enmity for the Iranian people, and only wished to live in peace with all the peoples of the region.

"We received dozens of letters from Iranians, who dissociated themselves from the boy's remarks," says Menashe Amir, head of the Persian-language broadcasts at Israel Radio. "These letters expressed the hope that good relations between Iran and Israel would be restored one day."

Amir deals with more than 100 letters every week. The correspondents write about the Islamic revolution and the Jewish religion; about Israel's relations with the Arabs and the economic situation in Iran. They utter threats against Israel and express admiration for this country; they seek advice on medical matters and domestic problems.

The Persian-language department has been broadcasting for 30 years, and answering letters for 25 of them; but since the take-over of Iran by Ayatollah Khomeini, the number of letters has multiplied, resulting in an amazing people-to-people dialogue with a country whose leaders openly call for the destruction of Israel.

Iranian-born Amir, 47, left Tehran 27 years ago, but has made frequent visits there, the last shortly before the fall of the Shah. At that time, he and his colleagues anticipated that it might become impossible for Iranians to write directly to Israel, so they arranged for a post box in a European country. It is this address, broadcast daily over the air, that receives the mail and forwards it to Israel.

"Only a tiny portion of those writing to the radio are Jews," says Amir, "but we know that the Jews listen: it is their one link with Israel and the Jewish people."

FOREIGN SOURCES have attested to the remarkable success of Israel Radio's Persian broadcasts. In the London Times of June 10, 1985, Robert Fisk writes: "Baghdad radio's Persian service brays over the air waves, but it is not Iraq that the middle classes of Iran listen to, not even the Voice of America nor the BBC. It is the Persian service of Israel radio to which many thousands listen in Tehran - because its analysis usually turns out to be correct."

The Iranian news agency, quoted in a Lebanese paper the following month, says: Radio Israel is the most popular radio in the Iranian street today - the most respected is the BBC."

The London-based Persian-language journal, *Asghar-Agha*, published a satire in which Khomeini suggests to Iranian President Ali Khamenei that they set up "an Israeli radio station in Tehran," in view of the popularity of the Israel Radio broadcasts. The same publication has a cartoon, showing Khomeini and his colleagues in their bunker, shouting: "War, war, until victory!" while listening to a radio



WINNING FRIENDS IN IRAN

Khomeini's Iran is seen by many as Israel's bitterest foe. Yet there are many Iranians who seek this country's help. Israel Radio's Persian-language service is engaged in a busy correspondence with Iranians in all parts of the world. The Jerusalem Post's Daniel Gavron reports.

saying: "This is Radio Israel."

The broadcasts have earned an enviable reputation for accuracy. "The Iranians are convinced that we have secret agents in the country," comments Amir with a smile, "but of course this is nonsense." The minuscule staff of six does all the work, clips the press cuttings, listens to the air waves, and uses a "network of reliable sources" about which Amir will not give details. As a result, Israel Radio is one of the best

sources for the Iranian population about events in their own country.

It is not forbidden to listen to foreign broadcasts, notes Amir, only underground broadcasts are jammed. In fact, the regime has a weekly programme commenting on reports from the world media, and a good part of it is always taken up in answering the broadcasts of Amir and his team.

"They take us very seriously," asserts Amir, noting that Khomeini

wrote in his book *The Islamic Regime* in 1970 that the Jews were plotting to take over the world. "He seems to regard our broadcasts as a tool for domination of the Middle East."

The Persian-language service broadcasts every day at 5:30 p.m. for 55 minutes. Twice a week 20 minutes are devoted to answering general letters, and once a week there is a special broadcast replying to medical queries. The rest of the time is taken



(Top) Khomeini and others shout, "War, war until victory! Death to Michael Jackson!" while listening to Israel Radio - published in *Asghar-Agha*, Persian-language journal published in London. (Above) Menashe Amir.

up with news, commentaries, features and music. Once a week, there is a programme on the Jewish religion, including the portion of the week.

MANY LETTERS inquire about the possibility of converting to Judaism. The broadcasts reply that the Jewish religion is not a missionary one, but that if the letter-writer is really interested, he should consult a rabbi.

Several correspondents take exception to the use of the term "terrorism" to describe Palestinian and Shiite gunmen. "They are revolutionary freedom fighters," ran one such letter. "You are the ones guilty of terrorism in Lebanon."

In his reply, Amir noted that Israel only entered Lebanon after attacks were launched across the border. Israel did not want Lebanese territory, he assured listeners, and wished to live at peace with its neighbours.

There have also been letters about the killing of Arab villagers at Deir Yassin in 1948 and at Kaf Kassem in 1956. Last week Amir replied to a letter asking why so many Israelis were leaving the country. Amir pointed out the difficulties of living in a country at war, and ended up by suggesting that not everyone was fitted for the "privilege" of living in Israel.

A number of correspondents complain about the economic hardship in Iran, or ask advice about a family quarrel. The writers are not always consistent or logical. "It is not unusual to get a letter that starts off by claiming that our broadcasts are all lies, and ends up with a plea for an additional morning broadcast from Israel or a television programme," laughs Amir. "Or sometimes they curse us, and they ask for medical advice."

He is particularly gratified by contacts established with the younger generation. One recent letter from a group of school children near the Caspian sea, asserted: "We all listen to your programmes every afternoon, and the following morning we have a discussion on them."

ONE OF the most successful projects is the weekly medical advice broadcast. Amir pulls out a fat file of medical reports and X-rays sent to him by Iranian citizens. Many doctors have left Iran, he notes, and Israeli medicine has an excellent reputation. The Persian-language department is in contact with Hadassah Hospital, Kupat Holim and other bodies.

In one letter read out over the air, a doctor from Hadassah Hospital, invited the correspondent to come to Israel for an operation, and advised him that it would cost \$3,000. Another applicant was told that her skin disease was not dangerous and that the treatment she was receiving seemed to be correct. A third client was referred to Amman Hospital for a cornea transplant. "Amman is nearer to Tehran and more accessible to you. I understand they have opened an excellent department there," the Israeli doctor advised.

The short-wave broadcasts reach all parts of Iran, and are also listened to by Iranians in Iraq, the Gulf states, India, Pakistan, Western and Eastern Europe, Malaysia, Australia and North America. Israel Radio receives letters from all these locations, as well as from Iran. Amir and his team broadcast as many replies as they can.

"We do our best with the limited means at our disposal," he concludes. "I hope we do something to win friends in Iran and to counter the hate propaganda spewed out 24 hours per day by the official Iranian radio and television."

IT IS ESTIMATED that one million Israelis - one in every four - will go abroad this summer. This column is dedicated to the three who stay at home. It is an armchair tour of some new products and enterprises which are giving our marketplace an increasingly international flavor.

Our grand tour begins at the furniture chain called Danish, but don't expect a common visit to Scandinavia. True, the veteran piece - often in our furniture fashion - originally imported most of its merchandise from Denmark and her neighbors. That was back in the '60s, and my living room and those of several friends still feature the Danish teak wood bookcases and wall cabinets from the early years of Danish-Israel. In fact, I have dubbed this style "standard immigrant furniture," as it is so common among those of us who immigrated from Western countries with the liberal duty-free rights of that period.

The forefront of modern furniture design, however, has shifted from Scandinavia to northern Italy, and so has the source of most of the merchandise in the local chain still called Danish. Within the past year, it has changed ownership for the second time in its history. Today it belongs to a private investment group headed by Avi Tuviv, who purchased it from the giant Rim furniture concern.

Originally, Danish was founded by South African Geoffrey Tollman and his wife Tamara, who now run their own competing chain called Tollman's.

Danish consists of four divisions today: Danish Interiors, for its general collection of high-priced and elegant furniture; Danish Plus, for household accessories; Danish International, for office and hotel furniture; and a brand-new division called Danish Studio.

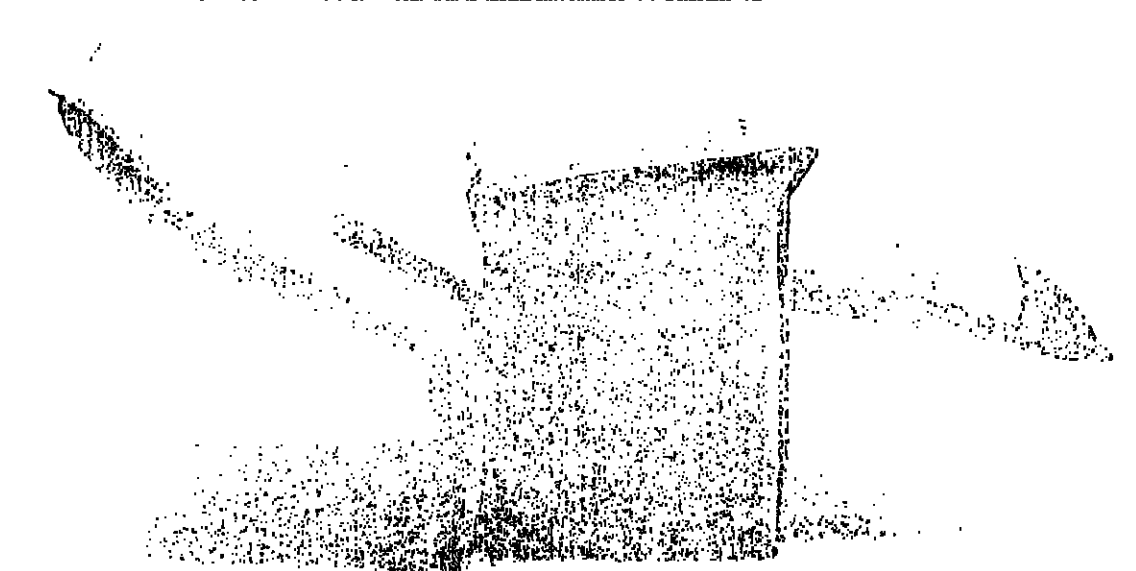
The new Danish Studio is aiming at a younger generation some of whom grew up in Danish-furniture homes and who are familiar with the firm's name. The styles are meant to appeal to post-army singles, setting up house away from the parental home for the first time, and to newly-married couples, or anyone "young in spirit." (My own high school and army-age daughters prefer antique-style furniture, perhaps in reaction to growing up with Danish modern.)

Metal and plastic are the principle building materials in the pieces displayed at Danish Studio, and upholstery fabrics are almost exclusively cottons, mainly in bright colors and bold patterns. After being sat upon for a few minutes, most of these fabrics look as though they could use a good ironing - but that is apparently how they are supposed to look.

A relatively young Italian firm called Styling, near Venice, provides the most innovative pieces at Danish Studio, particularly the armchairs and sofas which convert to single or double beds. These are aimed at young people, including those still living at home, who want to convert their bedrooms into bed-sitters where they can entertain their friends. A model called Arturo serves as a chair by day, a bed by night, and has wheels in place of back legs to make it easily mobile.

The one-seater sells for NIS 1,188, the two-seater (to make a double-bed) costs NIS 1,684. These prices sound rather steep for young people just starting out in life, but they are termed "moderately priced" when compared with the goods at the big-brother Danish Interiors.

By chance, I happened to be pricing locally-made sofa-beds last week, by Rim, Aminah and others, and they range from about NIS 520 to NIS 750 for single-bed sofas with inner-spring mattress and an under-



SITTING OUT THE SUMMER

neath storage compartment for bedding. They are even cheaper if you settle for a foam mattress, which is what you get with the imported Arturo chair-bed.

What disturbs me more than the price-tags at Danish Studio, however, are the standard ordering procedures. A sales person at the branch in Tel Aviv's Kikar Hamedina told me most sales will be on the "exhibit and order" basis, unless the chain happens to have an extra piece in stock in a pattern you want. If you order, waiting time can be "up to four months," I was told. At the tagged price, the customer is expected to pay 40 per cent when ordering, with three monthly post-dated cheques for the remainder.

Four months should be long enough to get furniture from New Zealand, not from nearby Italy and it is to be hoped that actual delivery time will be much shorter. If a customer nevertheless feels obliged to pay in advance and wait for the goods, he should use his legal option to write on the face of the cheques, so the firm cannot pass them along like cash. Danish Studios offers a 10 per cent discount for "cash" payment, but this seems prudent only if delivery is to be immediate and not with a long-term wait while the firm holds all your money.

WHEN I SAW the name of a new office furniture showroom, Finish, I thought perhaps it was a misspelling of Finnish and meant another import firm. I was pleasantly surprised to learn that it was indeed Finish with a single "n," and was the new department for custom-made office furniture of the 50-year-old Haifa area company, Schwartz Brothers Wood & Metal Works. The designs are Italian-inspired, but the workmanship is local.

The urban showroom of Finish has just opened in Tel Aviv at 21 Rehov Ziklag, on the ground floor of the Even-Ziv parking garage near Beit Ma'ariv. The headquarters of Schwartz Bros. lies in the Haifa Bay area, on the Kiryat Ata highway.

YOU DON'T NEED a visa for France to see the household accessories from the French-based firm Alpac. The local chain Chava-Ya which sells quality housewares and giftwares has exclusivity on imports of Alpac Creations. These include all sorts of small touches for gracious living - from pastel-colored bed linens to plastic serving trays which can float in a bathtub or swimming pool. They were displayed one recent morning at a poolside garden party at a private home in Ramat Hasharon.

MARKETING WITH MARTHA

A floating tray costs NIS 88, which seems a trifle dear, but other items are more popularly-priced, such as a set of six glasses for cold drinks, for NIS 27. The Chava-Ya owners (Chava Bitterman and Niza Berkowitz) hope the trade route will be two-way. Alpac has its merchandise made in various countries, and the local importers are negotiating to have some items made in Israel, probably textile goods.

A TOUCH OF Paris has come to Tel Aviv's Rehov Dizengoff, in the form of a bread-and-pastry shop called La Francaise, at the corner of Rehov Gordon. The giant-sized baguettes sell for NIS 1.50, croissants for NIS 1 apiece, and the whole, whole-wheat and rye country-style, hand-crusted breads at varying prices. The pastries are too varied to describe. The accent and general ambience are very, very French.

FOR A REASONABLE approximation of French champagne at the price of inexpensive local wine, you can fizz-it-yourself with a brand-new Israeli-invented gadget called Soda-Kal. This hand-held device fits into an ordinary family-sized plastic soft-drink bottle, and will add the equivalent of a standard CO₂ Sypholux balloon to any beverage of your choice - plain cold water, syrup-flavored water, a commercially-carbonated drink which has gone flat, or a still wine.

Soda-Kal was invented by Gedalya Glazer of a Holon plastic moulds firm called Bahak. It sells for NIS 15, and is available thus far mainly at Tuva Hypermarkets, and at a stand in the lower level of Dizengoff Centre. I doubt whether Soda-Kal will replace either Sypholux or Soda-Stream machines for making soda-water at home on a regular basis, but the new gadget, which has a patent pending, has the advantage of being easily portable and it can be used to bubble all sorts of liquids, whereas the more sophisticated home syphons are limited to use with water only, lest their mechanisms be damaged.

Do not use Soda-Kal with glass bottles. This warning is printed in large letters at the top of the instruction card, which is in Hebrew only, and the manufacturer and distributor disclaim in advance any responsibility for damage resulting from misuse of the product, i.e. not in accord with the printed directions. Inventor

Glazer had some second thoughts about explaining his directions, and has just come out with a revised version of the instruction card.

The instructions call for use of a non-deposit, plastic beverage bottle in good condition with a screw-on top. What is intended, though not specifically stated, is a one-and-a-half or two-litre bottle from which you have just used the commercial carbonated beverage. (The Schwepes bottles have the best caps for screwing back on repeatedly.)

It would make life a lot easier if the inventors of Soda-Kal would market a new empty bottle of their own, clearly marked as to how full to fill it with liquid. Instead they say to take a bottle which is like new and fill it to the top completely, then remove three cupsful (200cc.) of liquid to get the desired level. This is for safety's sake: The liquid remaining in the bottle must be three cupsful less than its total capacity. (Once you take this measurement, you can mark the bottle indelibly for future use.)

You are supposed to put only one standard Sypholux balloon of gas into a bottle of 1.5 litre size or less, but you may use two balloons in bottles of two-litre size.

In our wine-fizzing experiments, we tried both the Carmel Hock and the Avdat White - both popular-priced wines from Carmel. Have the wine well-chilled before bubbling. In our opinion, it made a very acceptable "champagne," which bubbled remarkably like the genuine stuff. I'm convinced that had we poured it into a champagne-type bottle, guests would have been none the wiser.

IN MY TRAVELS abroad, I have often brought fancy soaps back as inexpensive small gifts. In future, I'll have to find something else, as soap speciality shops have arrived in Israel, with much of the merchandise imported from England.

I discovered the shop called "Bubbles" (*Bpu'ot* in Hebrew) by following my nose up to the very top of Tel Aviv's Dizengoff Centre, to the newly-opened level called "The Floor Above" (*HaKoma Me'Al*). Bubbles looks like a cross between an old-time apothecary's and a candy shop, though nothing is edible.

Giant glass tubes at the front of the shop are filled with colorful liquids sold by volume - 250 millilitres of shampoo or liquid soap at NIS 5, and bubble-bath for NIS 6. These are made exclusively for Bubbles by a firm called Dr. Ra'av in Ma'aleh Efraim. For an extra cost, you can buy these liquids in fancy glass decanters instead of standard plastic bottles. Bath salts from the

Dead Sea come in bright candy-colours - pink, green, yellow and blue - and are also sold by bulk.

The imported wonders seem almost countless. New to me was a "roll soap," which comes in the form of a thin film and is torn off a device which resembles a sellotape dispenser. It is recommended for "kitchen, office, hospital, restaurant, hotel, travel, camping, etc." - virtually any place it might be convenient or prudent not to handle a bar of soap which others have touched. A filled dispenser, plus an extra roll, sells for NIS 12.50 and refills cost NIS 4.50.

There are also soap-leaves in small packets, heart-shaped soaps, soap-on-a-rope, gold-colored tooth-brushes, dried-flower sachets, scented drawer-lining paper, perfumed candles, shell-shaped guest soaps, ready-packed gift baskets. There is a broad range of prices, from NIS 1 for a single pearl of bath oil, up to NIS 75 for a glass decanter filled with bubble-bath.

The most avid customers at Bubbles appear to be teenage girls; I counted over a dozen on a recent mid-morning visit there.

THERE IS ANOTHER, more veteran, soap shop at Tel Aviv's posh Kikar Hamedina, and it is a bit more genteel and exclusive in atmosphere, and perhaps just a little bit costlier, though not on every item. It has the musical name Savannah Blue, for no particular reason other than its nice sound. I was told by proprietor Rhonda Folberg, who immigrated from California and decided to open, a year ago, the type of speciality shop she had liked to patronize back home.

Savannah Blue is the importer of fine soap products from prestigious British firms, particularly Crabtree & Evelyn and Taylor of London. (It supplies these to Bubbles too.) Rhonda Folberg gave me a quick lesson on the uses of various bath products: Bath salts don't foam; they are meant to soften hard water - "especially needed here in Israel" - and make the bath more relaxing. Foaming bath seeds are really soaps in easy-dissolving form. Gels can be used in the tub to make bubbles, or if you're the hurried-shower-type, they can be put on a sponge instead of ordinary soap.

A soap shop requires time for leisurely browsing. Only then do you discover goodies such as the Elizabethan Era Soaps in a wooden box, "as recommended by the gentry for the cleansing of fine and delicate skins." In addition to soaps, Savannah Blue has such little luxuries as a vaporising ring made from fragrant oils, to fit on top of a standard electric lightbulb: American country-style candles in scents such as peaches-and-cream or maple sugar; and old-fashioned hair boxes.

The treasure trove is located at 42 Kikar Hamedina, but Savannah Blue will soon be setting up sales stands of its soaps, under the name "The English Bath," at select pharmacies and gift shops throughout the Sharon area.

Apparently, I am not the only person who likes to bring back fancy soaps as gifts from abroad. Savannah Blue's proprietor tells me that more than once she has had a customer request her to "skip the wrapping," so as to maintain the fiction that the item was purchased abroad. Does anyone else remember the very first episode of that true-to-life Israeli comedy series for television "K'vavin, K'rovim" (Near Ones and Dear Ones), when the brother-in-law forgets to bring back a certain brand of perfume from abroad and has to buy it locally at vastly-inflated prices?

MARTHA MEISELS

FRIDAY, JULY 17, 1987

THESE THREE timely books deal directly with some of the complex questions and problems facing modern Western society. Where did the Western economic system come from? How did it evolve into its present situation? What can be done to make it function more efficiently - or is there an alternative system which functions better? What long-term effects is computer technology going to have on our culture and society?

The first, *Turing's Man*, deals with the effects and implications of the computer on society, in terms of artificial intelligence and the technological-culture gap. Author J. David Bolter is both a classicist and a computer scientist and, as such, is uniquely qualified to analyse new concepts of language, logic and creativity that are evolving in the computer age.

Dr. Bolter's grasp of the relation between the technology of the age and its conception of the world and man's place in it is impressive. He very convincingly shows the imprint of the weaving and pottery crafts on the philosophies of Plato and Aristotle and the influence of the mechanical clock on Descartes' metaphysics. These examples demonstrate the existence of two separate realities - the sociological and the technological - influencing each other without integration.

Bolter introduces us to his definition of Turing's man as "those who accept a view of man and nature which is based on their faith in the potentiality of the Turing machine." The Turing machine is defined in the *Collins English Dictionary* as a "hypothetical universal machine able to modify its original instructions by reading, erasing or writing a new symbol on a moving tape of fixed length that acts as its program."

Alan Mathison Turing, the English mathematician, devised the machine in 1936 as a game in symbolic logic showing the similarities between the exercise of logic and mechanical procedure. It became, however, a definition of limitations for future computer scientists. Without going into the hairy subject of artificial intelligence in this review, the computer has become the defining technology of our age, in the same way that iron, agriculture and the clock defined their ages. A new technology seldom does away with its predecessor entirely, but rather

THIS IS A BOOK for every woman who has ever been told by her doctor "Let me do the worrying," when what she really wanted was a full, intelligent discussion of her problem.

A carefully-researched, popular guide to such topics as anatomy and physiology, fertility, childbirth, common medical problems and preventative health care, this hefty, large-format paperback also deals with many less commonly discussed issues. It includes sections on how disabled women can best manage in society; how women are pressured to be thin ("fat women encounter daily hostility and discrimination"); and advice on how to deal with the sexual abuse of children. Unlike many medical guides, which stop at a discussion of menopause, this book acknowledges that useful life continues in old age. There are 40 pages on "Women growing older," which touch on topics like overcoming impairments, arranging living accommodations for those unable to manage on their own, and dealing with death and loss.

What makes the book particularly approachable is its intimate tone. It reads like one good friend speaking

Remaking ourselves



TURING'S MAN: WESTERN CULTURE IN THE COMPUTER AGE, by J. David Bolter. London, Pelican Books. 255 pp. £3.95.

THE M-FORM SOCIETY, by William G. Ouchi. New York, Avon Books. 312 pp. \$4.95.

HOW THE WEST GREW RICH: THE ECONOMIC TRANSFORMATION OF THE INDUSTRIAL WORLD, by Nathan Rosenberg and L.E. Birdzell. London, I.B. Taurus. 335 pp., £17.95.

Gidi Shalev

uses it in its development.

"A defining technology develops links, metaphorical or otherwise, with its cultures, science, philosophy or literature. It is always available to serve as a metaphor, example, model or symbol... [it] brings ideas into a new focus by explaining them in new ways to larger audiences. The computer is giving us a new definition of man as an information processor and of nature as 'information to be processed.'"

Based on this, Turing's man is the

most complete integration of humanity and technology in the history of Western society. We are remaking ourselves in the image of our technology. The sooner we define and clarify the philosophical and scientific implications of this transformation, the easier and more effective it will be. Computers are here, for better or for worse. We must use them to the best of our capabilities and not fear them.

OVER THE PAST decades, Western economies have become Nipponophobias and Nipponophilias. We fear the Japanese economy, yet we are envious of it. We criticize their work ethic, while attempting to copy it.

Israel is no exception - our labour problems and "productivity levels" are proof that something must change. Seminars and workshops for business managers and executives explain and clarify the "Japanese Way."

Professor William G. Ouchi headed a UCLA research team that studied the Japanese system of cooperation and teamwork between business and government. The study did not intend to present a formula for copying that system, but rather to

clarify the potential and reality of the American and Western economies. It was subsequently rewritten by Ouchi into book form as *The M-Form Society*.

Basic to the Japanese system is social memory - a sense of community, a sense of responsibility, a sense of civic-mindedness... it rests upon the fact that each person knows with certainty that his or her behavior today will be remembered and appropriately repaid tomorrow. Also, basic to Japanese industrial policy are the Miti (Ministry of International Trade and Industry) and the labour and trade organizations.

Unique to the system is the high level of cooperation and teamwork between these trade associations. Miti, representing the government, fulfils the role of mediator and arbitrator, not policy setter. When market priorities must be set, social memory comes to play. If the associations decide that electronics and computers are to receive support and assistance, the other industries (chemical and heavy machinery, for example) take a back seat, knowing full well that when they need the support and backing of the electronics industry, they will have it.

This method works in micro as well as in macro. A multi-divisional industry can apply the same system of cooperation and memory between its divisions. American corporations such as General Motors, Hewlett-Packard and Westinghouse have successfully applied these principles and are producing more competitively and profitably.

Middle management in each division work to achieve excellence in their own areas, while maintaining power and autonomy. They can, therefore, see a proposal through from start to finish before approaching top management. Teamwork and cooperation between divisions ensure that resources are used efficiently, jointly or independently, and that problems are solved by discussion and negotiating without profit-based, inter-divisional interference.

Ouchi also investigates the structure and methods of governmental involvement (or lack of involvement) in the Japanese system. This is of prime importance in Israel. Industrialists and labour unions can work together to better serve the national economy. Rather than waste the meagre resources at their disposal,

they can cooperate and remember that postponed rewards are better than no rewards at all.

THE THIRD BOOK, *How the West Grew Rich*, deals with the development of the Western economy since the Middle Ages. While primarily an historic overview of economics, the political and religious systems form the core of Rosenberg and Birdzell's theory. They maintain that the West's unparalleled wealth and prosperity can be directly attributed to the break-up of centralized political and religious control. This resulted in rapid economic development by allowing small enterprises to make their own choices with regard to innovation.

In their introduction, the authors present a brief review of the more widely accepted explanations of the West's rise from poverty. They analyse the explanation of its truths as well as its weaknesses. They then present an historical explanation in terms of growth systems linked to innovation and growth systems linked to the accumulation of capital and labour. Rosenberg and Birdzell take us from medieval feudalism through trade and commerce to the Industrial Revolution and from there to organizations such as the corporation.

Each section is logically presented, opening with an economic survey of the period, detailed descriptions of points of interest leading to the development of the next period and closing each section with a conclusion.

So, for example, the section dealing with the Growth of Trade to 1750 begins in the middle of the 15th century and investigates the expansion of markets by the great explorers, population growth and domestic market expansion, the rise of the merchant, urban development, etc., all leading to the development of commercial institutions and the Industrial Revolution.

Although the language is, at times, difficult and some arguments a bit over-complex, the book is readily accessible to the layman and is absolutely fascinating in its subject and scope.

All three books have excellent footnotes, explanations and full bibliographies.

Together, these three books provide us with important insights into the technological underpinnings of the Western world today.

Comforting friend

THE NEW OUR BODIES OURSELVES by the Boston Women's Health Book Cooperative. New York, Simon and Schuster, Inc. 647 pp. NIS 39.90.

Carol Novis

to another in a style which frequently employs the first person plural ("Many of us have childbearing problems which cause us difficulty and emotional pain"). Short personal anecdotes relating to the various responses of many women to common experiences like labour, childbirth, first menstruation and growing older, pepper the text. It's difficult to read very far without thinking "Yes, that's exactly how I felt."

The New Our Bodies Ourselves has a history stretching back almost 18 years. It took root in 1969, when a small group of Boston women organized a study group on women and their health.

Each participant researched and wrote a paper on a health-related

subject, and the data was collated along with a summary of their own feelings and experiences. That original mimeographed volume, which sold for 75 cents, quickly went out of print. Since then, four more editions have appeared, both in English and in 12 foreign languages. More than 2.5 million copies have been sold.

Many of the original core members of the group (there are now 11) still meet regularly to direct a wide range of projects which include political lobbying and publishing books on occupational safety and parenting. The current *Our Bodies Ourselves* was written with the help of 80 contributors. Almost 200 pages longer than its predecessors, it updates all previous medical information and contains new information on subjects such as sexually transmitted diseases, birthing alternatives and premenstrual syndrome, although not AIDS.

THE BOOK'S AUTHORS define one of its aims as reaching "as many

women as possible with the tools... to take greater charge of their own health care and their lives, deal with the existing medical systems and fight wherever possible for improvements and change." That self-description implies a feminist orientation. The chapter on abortion, while noting the ambivalent feelings many women have, is still strongly pro-choice, while prostitutes are sympathetically described as "women at work... surviving economically in a job market which underpays women at every level." There are chapters on "The Politics of Women and Medical Care" and on "Organizing for Change."

But the woman who doesn't share a feminist outlook need not fear polemic. Personal anecdotes cover every point of view, and the rhetoric occasionally found in earlier editions have been toned down. (The chapter once titled "In America They Call Us Dykes" is now called "Loving Women: Lesbian Life and Relationships.")

Where I did find bias was in the authors' consistently critical attitude

of the medical establishment. To American doctors are described over and over as patronizing, dismissive, authoritarian and demeaning. The relationship between a woman and her doctor is seen as "usually one of profound inequality at every level." Women doctors aren't given a much higher approval rating: "Many (women) are eager to prove that they can be as good as any male physician according to the male-centred criteria of the profession - clinical competence, emotional detachment and financial success." But in tarring all medical practitioners with the same brush, the authors barely acknowledge that there are some doctors who are genuinely skilful, caring and respectful of their patients' dignity and sensitivities.

Whether we approve of our doctors or not, the book's message - that it is in a woman's best interests to be as well informed as possible - can hardly be questioned. *The New Our Bodies Ourselves* provides that kind of comprehensive information. It's the kind of reference work that, like a comforting friend, can be turned to for reassurance at the first sign of a missed period, uneasy symptom or hot flush.

THE MOST EXCITING development in the business world during the 1980s is probably the phenomenon which has become known as the Takeover Game: the acquisition of large, established corporations by that special breed of business entrepreneurs, the corporate raiders. It reached its peak towards the end of 1986, when it took a turn for the worse through the Ivan Boesky affair, and lost some of its glamour due to accusations about insider trading involved in these mega-deals.

Still, the suspicions affected only a few of the high-rolling players in the game, while others are still very much in the market, and more dramatic action can be expected in the future.

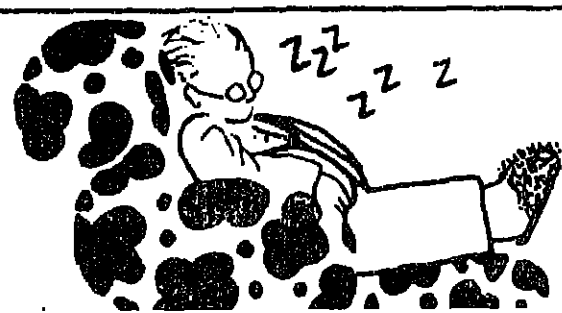
Robert Slater, an American-born Israeli who is a correspondent for Time magazine in Jerusalem and currently chairman of the Foreign Press Association, has written a highly readable book on the takeover phenomenon, combining information about business and financial aspects with personal profiles of the main figures in the game. The book is energized, so to speak, by the high voltage which characterizes this intense world of financial maneuvering.

The corporate takeover phenomenon followed the more staid tradition of mutually agreed mergers and acquisitions which created the conglomerates of the 1960s and 70s. In 1974, the first hostile takeover occurred; until that time, better business circles regarded the practice "like spitting on the floor." But it was only in the early 1980s that a new type of entrepreneur came onto the scene: a maverick thriving on conflict, furtive activity and an unhesitating drive for reaching his goal. That's where people like T. Boone Pickens, a towering Texan, Carl Icahn, a native of Queens "who got himself an airline" (TWA) and Saul Steinberg, largest donor to the Metropolitan Museum (who led a foray against Disneyland Productions) fit in.

In 1985, there were some 3,000 transactions in takeovers and mergers valued at an astounding \$200b. The rise in the number and financial value of such activity was nothing short of remarkable. And, on the way, lots of people became super-rich.

"These were figures," writes Slater, "who by virtue of their ability to wield great power and to amass large fortunes had become in effect the pop heroes of what I would call the new Age of Money." What they have in common, also, is a natural talent for the financial complexities of the game and the hair-raising decisions which must often be made in these situations.

"Carl Icahn," says the author,



SNOOZE: The Best of Our Magazine (New York: Workman, 272 pp., \$8.95) is a parody of *The New Yorker* at once as beautifully produced as it is amusing. How editors Alfred Ginfold and John Buskin convinced themselves they could sustain a joke at this length must remain their secret, along with why they settled on *Snooze* for a title. These mysteries aside, it must be added that their parodies of Cheever, Updike, Salinger, O'Hara, et al. are, no pun intended, at their best workmanlike and at their worst tediously predictable. The take-off on I. B. Singer, however, is bright, and so are many of the cartoons and listings (best New York queues, emergency rooms, etc.). In terms of reading - terms fall me. S.T.A.I.

Grabbing a bite

THE TITANS OF TAKEOVER by Robert Slater. Englewood Cliffs, N.J.: Prentice-Hall, 230 pp. \$15.95. Reuven Rosenfelder

"doesn't like to think of himself as a gambler; that suggests a certain recklessness. He likes to call himself a risk-taker. Someone who makes all the necessary calculations and then plunges into the game, knowing that more than likely he found himself a good thing."

A special lexicon has developed to describe the various moves and countermoves. They sound rather as if they have been taken from a video-game parlour: Pac-Man strategy, white knight, poison pill, shark repellent, scorched earth, golden parachute (that last one, for example, is a defence providing a most generous retirement for the chief corporate executive, should he be ousted by a takeover). These terms stand for either offensive or defensive moves in what is often a bitter struggle.

In interviewing the takeover artists, Slater has found that they loved to cultivate this language. It gave them a sense of an elite fraternity, as well as the thrill of the game. Furthermore, they needed to invent simpler terms to communicate what was happening to a broader public. High visibility became a feature of hostile takeovers, and such pointed labels helped explain them.

But the corporate raiders, at least, refused to see their role solely in this video-game light. They developed an ideology which, like the entire phenomenon, is very much Amer-

ican. There is an element of rugged individualism, 1980s style, in the concept of one man, aided by a small, efficient and loyal staff, taking on a corporate giant. There is also the protection of the interests of the small stockholder, in whose name someone like Pickens has often spoken. He has brought up the value of their stocks - so why shouldn't they like him? There is a populist strain here: the little guy against big management.

MORE SIGNIFICANT, perhaps, was the raiders' claim that they provided a much needed shaking-up of inefficient, staid corporations, whose managements were most interested in providing the best conditions for themselves. Despite their wealth and power, the raiders are outsiders in the context of America's large corporate establishment. And they have become openly critical.

"You have a lot of undervalued companies out there," Carl Icahn told the author. "One of the major reasons is simply management, the bureaucracy that has built up over the last couple of decades. As a result of what is going on, even where companies don't get taken over but are in a fight, they usually do a lot better afterwards. What I do is to make money, no question, but I think it's salutary, shaking these companies up to make them a lot more productive."

Last but not least, making money is the name of the game. The profits are staggering. When Pickens began to pursue Gulf Oil, the fifth largest American oil firm, its stock stood at \$41 a share. To avoid the hostile takeover by Pickens, Gulf agreed on

a friendly takeover by the fourth largest firm, Chevron. At that time, March 1984, it was the largest takeover ever, at \$13.2b. and the price was \$80 a share. Pickens reaped the profit on the shares he had acquired. In a period of five months, he made for himself and his partners the sum of \$760m.

While this example is outstanding, the book is filled with similar deals, so that millions of dollars begin to look like casual suits. This is probably where the term "greenmailing" comes in - the accusation that raiding is a financial maneuver designed to make profits rather than acquire real ownership.

The issue, of course, is the basic economic value of the takeover game. The critics say it has no lasting effect, creates no new jobs, and allocates resources to manipulation rather than productive use. The takeover people firmly believe it has an important function, not least the creation of "fluidity" in the economy - a dynamism of change. The fact is that the Reagan Administration looked upon it favourably, and made it possible for the takeover magnates to thrive.

Besides the main players, there are other figures in this game whose expertise is professional. These are the investment bankers, like Bruce Wasserstein and Joe Perella, people with brilliant minds and an amazing grasp of strategy in this complex, fast-moving financial arena. There are the lawyers, like Joe Flom and Marty Lipton, whose experience commands extraordinary fees. In the takeover game, in which winner takes all, the chief corporate executives seek the best advice. And they pay for it. Some 200 firms, says Slater, took Joe Flom on a retainer of \$50,000 a year. That's \$10 million altogether.

In the beginning of the '80s, it seemed the raiders had the field to themselves. The extent of the threat was not fully grasped by corporate establishments, and the raiders' success was remarkable. Then defensive strategies emerged, conceived by such legal and financial specialists. By 1985, "the watchword had become defence."

Slater's book gives the reader the feeling of this uniquely American business phenomenon of the '80s. It was researched and written at the peak of the takeover hero-culture, and among those profiled is Ivan Boesky. Slater later rewrote this chapter.

Slater's skill as a journalist is evident in this fast-paced book. It centres on personal profiles and has enough detail to satisfy curiosity, but its theme is business moves rather than gossip. It is aimed at the reader who is not particularly well up in the ways of the business world, but isn't totally ignorant of them either. □

Readable threesome

TO LIVE IN PEACE by Rosemary Friedman. London: Piatkus (Publications) Ltd., 203 pp., £9.95.

Aviva Even-Paz

THIS IS THE THIRD VOLUME of the trilogy that began with *Proofs of Affection* and continued with *Rose of Jericho*, in which Mrs. Friedman depicts your average Anglo-Jewish, middle-class family, very conscious of Israel's existence and seen through the eyes of an ordinary "middle-aged, middle class Jewish widow," as she is described by her daughter.

Kitty Shelton makes a momentous decision: She will move to New York and live (albeit platonically) with her elderly admirer, Maurice Morgenthau, a Holocaust survivor she met while holidaying in Eilat (in *Rose of Jericho*). This is hardly to the liking of her family for, as daughter Rachel thinks: "It was as hard to consider one's parents in the light of physical desirability as it was to imagine oneself growing old." But, observes the author: "The emotions do not age."

Kitty takes to New York like a fish to water. For the first time in many a long year she is able to live for herself. She has a whale of a time visiting museums, going to lectures, exploring Chinatown and Little Italy and - just to make her feel really like a native - getting mugged in the process. Eventually and inevitably she marries Maurice but, as we have suspected all along, she has to make up her mind where she really belongs. Back home, a nice *tzimmes* of troubles has been building up in her absence. Rachel and her brother Joshua stop speaking to each other because, of all things, they are on opposing sides regarding the Lebanese war. Kitty's other daughter, Carol, nearly has her marriage ruined by a sexy *shiksa*, and all the other relatives get older and iller.

Mrs. Friedman is a natural and winning story-teller. She makes no pretence at plumbing the depths of the *galut*/Israel predicament, but perhaps unwittingly she spells it out in one revealing sentence: "On her visits to Israel, she [Rachel] had felt herself to be a stranger - more at home in France or Italy - and had certainly not experienced the sensation claimed by others, that she had come home." And there Mrs. Friedman leaves it.

Significantly, Rachel is Israel's fiercest supporter in the Lebanese imbroglio and the weakest and least convincing parts of the book are the laboured arguments between herself and Joshua about the rights and wrongs of Israel's actions. The same arguments went on here, of course, but the bottom line was every Jewish mother's desperate anxiety about her son fighting in Lebanon and when and if he would come home.

For good measure in this very readable book, Mrs. Friedman throws in three recipes - for honey cake, *tzimmes* and jellied carp. I make no guarantee as to their efficacy.

To Live in Peace and *Rose of Jericho* have been accorded the honour of being included in a "shelf" of 12 books, mostly on Anglo-Israeli themes, presented to President Hertzog by the Balfour Diamond Jubilee Trust. Also included are such titles as Martin Gilbert's *The Holocaust*, Conor Cruise O'Brien's *The Siege* and Paul Johnson's *History of the Jews*. □

Cynics at war

FATAL HUMAN experiments and slave labour were some of the basic tools used by Nazi scientists during the Third Reich. By the end of World War Two, the Allies had no doubt of German superiority in a number of scientific fields such as rocket development and aviation medicine, areas of endeavour whose progress had relied on such inhuman brutality. Tom Bower's *The Paperclip Conspiracy* chronicles how the allied powers decided to capitalize on these scientists' knowledge without troubling themselves overmuch about the methods employed in its pursuit.

In his introduction, Bower states: "This book is not so much about the predicament of tormented officers and scientists grappling with a moral dilemma as about outright opportunism and machiavellian deception and intrigue." Indeed, at the end of the war, the major problem concerning each of the Allies regarding the future of these scientists was how to ensure that the most eminent ones came to work for them as opposed to the other powers.

The book's title stems from the American project for recruiting former Nazi scientists. After interrogation, those deemed vital for U.S. defence interests had an ordinary paperclip slipped onto their files. Such men eventually became respectable American citizens, their past carefully hidden from the majority of their new countrymen.

Werner von Braun, the leader of the Peenemunde team which developed the V2 rocket, later be-

THE PAPERCLIP CONSPIRACY by Tom Bower. London: Michael Joseph, 336 pp. £14.95.

THE GRIFFIN by Arnold Kramish. Boston, Houghton Mifflin Company, 294 pp. \$17.95.

Jeff Black

came one of the most important scientists in the American space programme. Under Paperclip, it did not matter that he had been an SS major, or that the Peenemunde site was built with slave labour from concentration camps. These workers had a life expectancy of around six months - provided they had not been hanged as a punishment or killed earlier on the whim of some SS guard.

Not everybody in the U.S. accepted the military's claim that such scientists were needed in the name of America's national interest. One opponent was Samuel Klaus, a Jewish lawyer in the State Department's visa section, who tried to undermine Paperclip. Eventually he was removed from the visa section.

By the end of Paperclip, over 500 German scientists and their families had been brought over to the U.S. With their war records rewritten (membership of the Nazi Party and positions in the SS were put down, as in the case of von Braun, to mere opportunism), these men became respectable American citizens.

With its straightforward, factual investigation of how Paperclip func-

tioned and how the military role roughshod over the U.S. policy of banning former Nazis from entering the country, Bower's book portrays not so much the cynicism of war as the cynicism of those involved in planning for the next one.

BOWER MENTIONS the "Oslo report," a document delivered anonymously to the British naval attaché in Norway in November 1939, providing details of German weapon advances in areas as diverse as anti-aircraft shells, radar, rockets and torpedos. The author of this report has never been unequivocally identified, but in *The Griffin*, Arnold Kramish makes the case for Paul Rosbaud, an Austrian.

When war broke out, Rosbaud was the scientific adviser for the Springer Verlag publishing firm. As part of his job he was well acquainted with the leading European scientists of his day. An anti-Nazi, Rosbaud was determined to use his connections for the good of the allied cause. Before the war, he warned of German experiments aimed at producing an atomic bomb, but these were disregarded - as was the "Oslo report."

Rosbaud was undaunted. Under his pseudonym, Lt. Commander Eric Welsh, he continued to send his reports on German scientific progress by a variety of couriers.

This has all the makings of an intriguing account. But Kramish's claim that Rosbaud is the author of the "Oslo report" is based only on other people's recollections; he provides no documentary evidence to back it up. Unfortunately, too, Kramish lacks the narrative power to take the reader through Rosbaud's career as a spy. The result is a rather disappointing book. □

served a longer book, were there more incident.

However, the small happenings of the Majorca stay do not diminish the fascination of the telling, during which you come across sentences like "His words could send intriguing tracers just beyond where her mind could reach." Dane's husband tells her, "If you get rid of your illusions, there can be no disillusion," while the friend is "breast-stroking in the warm sea of her life."

FRED MUSTARD Stewart's previous best seller, *The Titan*, had something interesting to offer: a story of ambition, even if it wasn't more than airport reading. His *Six Weeks* goes in for lashings of tear-jerking about an 11-year-old girl who has six weeks to live. Her mother is one of the wealthiest women in New York; her father is dead. Along comes handsome Congressman William Hartfield Dalton, married for 18 years, with a teenage son. He needs to raise campaign funds; wealthy Charlotte Dreyfuss helps and, of course, they fall in love. The talk is sophisticated, frank, often funny - but as often foolish. The child's pert and sexy talk passes for humour, and as she wants to bring her mother and the congressman together, she makes the wheels of the story go round.

CRAMMED WITH SEX, Pat Booth's *Palm Beach* describes a society as decadent as money can make it, whose members claw for social power. The only word for describing its text is horny. Breasts are "sublime" and "mind-blowing." Certain parts of the body are the "hidden Mecca." A gym class has the participants "tracing erotic contours."

There is some attempt at serious thought. But the main material is incest and other sidelines which make adultery seem normal. □

Vanished world

AMID THE FLOOD of fiction that comes from the English language presses - literature at last. Strangely, the publishers have not put a "best-seller" tag on Priestley's *Lost Empires*, though it has been turned into a TV series by Granada. First published in 1965 by Heinemann, it has now gone into paperback - in its third printing.

If you enjoyed Priestley's earlier masterpiece, *The Good Companions*, you know that he is a wizard at conjuring up show people in the days before television and jet planes changed their lives and before the talkies caused vaudeville to vanish. The evocation here is of cheap digs and mixed programmes, of performers going with their "act" from one Empire Theatre to another (hence the title).

The book covers two years in the life of a young man who joins his uncle Nick, a super illusionist on the music hall circuit. The time is before the First World War, and the tale is told in the first person, purporting to be the diary of the young man who really wanted to be an artist, not an actor, and whose notes have been "edited" by the author (Priestley).

There is everything in it: murder, premeditated and impromptu; sleight of hand on and off the stage (Uncle Nick spirits away a suffragette wanted by the police); jealousy, comradeship, antagonisms, hate - but always there are people. If they are not all good companions, they are, nevertheless, good company.

GAIL GODWIN'S first novel, *The Perfectionists*, is paradoxically not her only novel. She has written

LOST EMPIRES by J.B. Priestley. London: Grafton Books, 346 pp. £2.95.

THE PERFECTIONISTS by Gail Godwin. London: Parnassus-Pan Books, 172 pp. £2.95.

SIX WEEKS by Fred Mustard. New York: Stewart, Pocket Books, 190 pp. \$3.50.

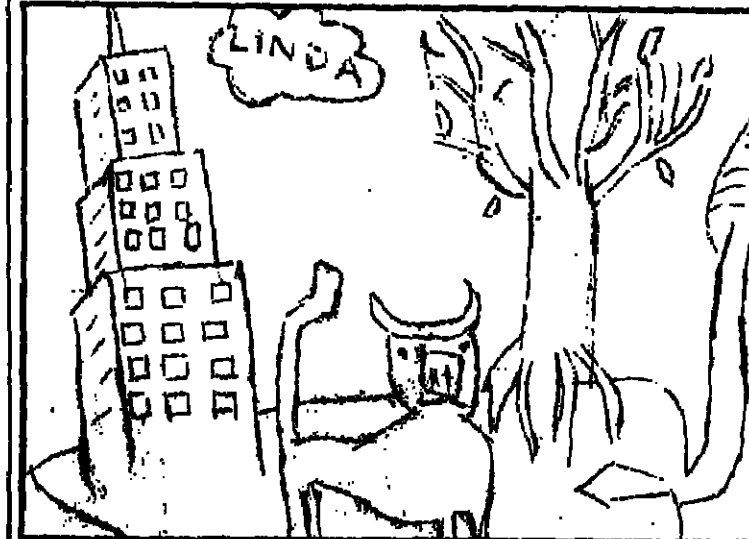
PALM BEACH by Pat Booth. London: Arrow Books, 429 pp. £2.50.

Dora Sowden

several and this one, first published in 1970, is now newly offered in paperback, amid much critical praise. One reviewer said it was a combination of Jane Austen and D.H. Lawrence. Austen? No. She does not love her characters as Austen does. D.H. Lawrence? Perhaps. Her clear-eyed, incisive style and observation of complex characters may be Lawrencean; but she may be better described as an American Katherine Mansfield, at least in this novella that runs to only 172 pages and is in essence a short story.

John and Dane Empson, John's illegitimate little boy and a friend-patient of John's (who calls himself a psychotherapist but is also a philosopher) go on holiday to Majorca. The friend finds a lover, a married Dutch artist living on the island with his wife and two children; Dane discovers that her husband's behaviour isn't what she expected - he is more interested in analysing her reactions than in making love - and the child is hostile. And we, the readers, become the observers of these people, portrayed with a minuteness of detail that would have

Let's build



THE FIFTH COLUMN Matt Nesvisky

SEE THE LAND.

It is a good land. Build the good land. Build it up with bricks and straw. Build and be built. Build, build, build.

SEE THE MALL.

It is a shopping mall. Just like in America. Make all a mall. Pave over the desert. Mall, mall, mall.

SEE THE FIVE-STAR HOTEL.

It is a fancy five-star hotel. Build more five-star hotels. Even if we don't have more tourists. Immigrants like room service, too.

Ring, ring, ring.

SEE THE LAVI.

It is a good Lavi. Build the good Lavi. Even if it costs us all our GNP. And an arm and a leg. Or two. Or three.

Bleed, bleed, bleed.

SEE THE SETTLEMENT.

It is a good settlement. Even if nobody lives there. Better than Them living there. Build the settlement. Build, build, build.

SEE THE SLUM.

It is an old slum. Dump money on the old slum. Paper over the old slum. Until it's a new slum. Renew, renew, renew.

SEE THE BALCONY.

It is an enclosed balcony. Some poor man needed an extra room.

Take his balcony.

Break his balcony.

Boom, boom, boom.

SEE THE ROAD.

Arabs paved the road. For access to their village. But we don't recognize their village.

Bulldoze their asphalt.

Pillage, pillage, pillage.

SEE THE TENT.

It is a Druse tent. It stands in a nature reserve. Make them pull up stakes. Charge rent for each tent. Charge, charge, charge.

SEE THE BANK.

It is a big bank. Buy shares in the big bank. Grow big with the big bank. Go bankrupt with the big bank. Big bang bank.

SEE THE PUBLIC PAYROLL.

It is a big public payroll. Almost everyone is on the big public payroll. But almost isn't good enough.

Build the public payroll.

Pad, pad, pad.

SEE THE SWIMMING POOL.

It is a bad swimming pool. It is in a mixed neighbourhood. Make everyone swim in their clothes.

Glug, glug, glug.

SEE THE NUCLEAR PLANT.

It is a nice nuclear plant. Everyone else has a nuclear plant. So build a nuclear plant. Even if it melts. Down, down, down.

SEE THE CANAL.

It is a nice canal. It brings the Med Sea to the Dead Sea. Like coals to Newcastle. Finance it with Israel Bonds. Bonds, bonds, bonds.

SEE THE AGAM.

It is an artistic atrocity. But it is a Holocaust atrocity. So stick it anywhere. You don't need a permit. Kitsch, kitsch, kitsch.

SEE THE SHACK.

It is a bad shack. A Beduin built it without a plan. They really prefer sleeping out doors.

Wreck the bad shack.

Wreck, wreck, wreck.

SEE THE BUS TERMINAL.

It is a big bus terminal. It is a big white terminal. It is a big white elephant. Forget the big white elephant. Forget, forget, forget.

SEE THE CHEAP FLATS.

They are for young couples. But let them wait. Soon they won't be young any more.

So why build for young couples?

Delay, delay, delay.

SEE THE REFUGEE CAMP.

It is a bad refugee camp. Stones fly out of the refugee camp. Build a fence around the refugee camp.

Build it as high as stones can fly.

Build, build, build.

SEE THE ROOM.

A suspect once slept in that room. Seal the room. Seal up the bad room. Seal, seal, seal.

SEE THE HOUSE.

It is a bad house. A suspect's parents live in that house. Blow up the house. Blow up the bad house. Boom, boom, boom.

SEE THE LAND.

It is a good land. Build the good land. Build it up with bricks and straw. Build and be built. Build, build, build. □

Is it for real?

THE IMAGINARY NUMBER by Yizhak Oren. Berkeley, California, Benim Books, 144 pp. \$9.95.

Jeffrey M. Green

issuing a government order numbered the square root of minus one - that mathematically necessary but inconceivable entity. Does it or does it not exist?

Oren's love of paradox permeates the other stories as well. "Somewhere" sweeps us away from a British army camp in Sinai into the narrator's dreams, which are hard to

distinguish from "reality." "The Burton" takes an unlikely coincidence and expands it to an even more unlikely coincidence hinging on lost and replaced buttons. The final story, "For the Sin," involves the strange fates that bring people together and throw them apart here in this country.

The narrator is a veteran Israeli of Russian origin who is working with Svetlana, a recent immigrant, preparing a broadcast in Russian during the Yom Kippur War. Someone calls to report that the narrator's son-in-law has been wounded and is in the hospital in Beersheba. Svetlana

offers to drive the narrator down immediately, but when they arrive, no one can find the son-in-law in any ward. Instead of getting to the bottom of that mystery, Oren thrusts another mystery upon us: an automobile accident, leaving us uncertain as to what has ultimately happened.

The stories appearing in this volume have been translated by a number of different people, and some read better than others. In general they are rather too concocted for my personal taste. I find that Oren's emphasis on anomalous situations and strange twists of plot makes for a certain weakness in characterization. Nevertheless, Benim Books is greatly to be commended for making them available in English, and one looks forward to their next offering. □

Entertainment guide

A MIDSUMMER NIGHT'S DREAM by William Shakespeare. Direction - Michael Gurevitch. Nissan Nativ's Acting Studio, at Tzavta, Tel Aviv.

THIS YEAR Shakespeare seems to be the popular preference of end-of-term drama school productions. The Thelma Yellin High School for the Arts, with Avram Dana, Anne Treze, and Gad Keinar at the helm, mimed and mouthed a *Henry Fourth, Part One*, in a delightful street performance - at the Jerusalem Festival. Last week the Beit Zvi School for Stage and Screen Arts took the plunge with an ambitious domestic melodrama, a take-off of *Hamlet* in a new translation by Ted Carmi, performed in Lydia Pinkus-Gani's all-black *mise en scene*, and under Yoram Falk's direction.

Now Nissan Nativ's studio turns up trumps with a naughty summer show that is a roguish mockery of everything everybody else has dared to do with *A Midsummer Night's Dream*. Refreshingly irreverent as well as excruciatingly funny, this is a riotous, ribald, end-of-term college romp carried out in the spirit of eternal youth, albeit with smooth acting skills and sophisticated stage techniques.

It prances through Ted Carmi's elevated translation of the text without even taking things too seriously. In fact it turns to travesty, taking off current trends like Lindsay Kemp's or Tomaszewski's efforts to wrap up the fable of the Forest in ruddy rags or romantic hindights, and make their own modern technique out of the *Dream*.

In as far as Shakespeare's condemnation of fruitless chastity and his projection of lust in action are concerned, the play does stick to the text. But with that its fidelity ends. Most of the magic and the poetry of the Green World is transformed into storms of multi-coloured feathers, flying round Moshe Sternfeld's big black all-purpose bed.

Which is to say that the sylvan and sexual enchantments of the forest are presented as carnal love in a coarse style. Sexy Shakespeare? Not that alone, for if there is less than fantasy, there is fun galore, if less than a dream, no lack of devilment and daring.

No mincing maidens, fluttering fairies, precious gambols on the green or phallic symbols. None of your precious Kempish decadence nor Tomaszewski's elegant eroticism, either - instead, down-to-earth romps and revels, with brash and bawdy take-off of the foibles of the flesh.

In short, this is farce-slanted stage sex as it is served up today, replete with all the pseudo soft-core porno -

Focus on theatre Naomi Doudai

beautiful bare-breasted beguilers, simulated fornication, monumental male erections, macho motorcyclists, (red-helmeted and clothed in skintight black leather) - a midsummer night's worth of randy entertainment.

And more. For the first half, at least, sparked with surprise gimmicks and scintillating directional touches. The second half, which was somewhat more predictable, never limped, and even flared up in frantically funny episodes like the Pyramus and Thisbe "play" performed by the four artless artisans before the



(Studio 45)



(Shaul Mizrahi)



(Shaul Mizrahi)



(Studio 45)



(Studio 45)

'A Midsummer Night's Dream' - 'Farce-slanted stage sex...replete, with all the pseudo soft-core porno...a midsummer night's worth of randy entertainment.'

NIGHT WITH FULL BAWD

reclining Duke, regal in his ermine-edged red robes, with crown askew and a poke of popcorn ready to hand.

MICKEY Gurevitch, director of *All My Sons*, *The House in Rehov Shenkin* and other satirical hits, is at his best here with unfailing timing, fast-moving, subtle manipulation of Tzavta's mini-stage, and total exploitation of his actors' talents.

As to the latter, if not exactly a galaxy of glittering Shakespearean virtuosi, they at least comprise a

crew of stunning comics, poker-faced funny men, and promising comediennes.

Yuval Zamir was a lusty, lowd, and leering Oberon/Theseus, a fiery-bearded, big-bellied, benevolent Old King Cole with all the fat boy's flair for agile footwork. Playing against him, the rubber-faced, rubber-bodied Lior Alon made a persuasively pagan and fleet-footed Puck.

Rami Neuberger, Kobe HaGoel, Dan Toren, Shuli Rand and Michael Morin performed their artisan

antics, sizzling with fresh-out-of-school spontaneity and all the zany audacity of crazy college kids. As for Shmulk Levy, it was his characterization of Bottom that orchestrated their act. In an Israeli version of the eternal buffoon, he hammed his delusions of grandeur in a slick portrayal.

Witty and diverting in a different way was Ruthie Lieberman's Helena, who, together with a good-looking Hippolyta, a good-bodied Titania, and an ingenue Hermia (Bilha Rosenfeld, Keren Mor, Sigal

Ipirhi, respectively) comprised the female complement of an entertaining and talented cast.

Yoni Rechter's music, played by students of the Rimmon Music School, added an intriguing element to the play.

This season's surplus of promising graduate actors has, needless to say, already been snapped up by the managements of the main theatres where more than half of Beit Zvi and Nissan Nativ's new arrivals will make their professional debuts after the summer.



SHERATON A STRONG CIGARETTE

FINEST VIRGINIA TOBACCO

WARNING - The Ministry of Health has determined that smoking is harmful to health

Between acts Andrea King

A FEW MONTHS ago, a small group of men spent 10 gruelling days of physical training and tank instruction in the Negev. They lived on the ground with only their ponchos to protect them, slept an average of four hours a night, and their daily diet was 900 calories. The men took turns at guard duty during the night and spent their days in the broiling sun driving the tank, sighting targets, loading guns and learning basic military doctrine.

This is not unusual for Israeli soldiers in basic training. But these men were learning Soviet military doctrine and operating Russian tanks. The four men, American actors, were preparing themselves for their roles in Columbia Pictures' film *The Beast*, about the Soviet invasion of Afghanistan.

The \$8 million film, due for release next February, stars Steven Bauer, George Dzundza and Jason Patric. It takes place in 1979, when the Soviet Union sent their tanks into neighbouring Afghanistan. *The Beast* is the first American feature film to dramatize this war. Although it appears to be about fighting, it is actually about a friendship that transcends political, cultural and religious differences.

A wrong turn by a Soviet tank, the *Beast*, that has just destroyed an Afghan village, irrevocably changes the lives of both the tank crew and the survivors and rebels from the village.

Director Kevin Reynolds, whose first movie, *Fandango*, made an impressive debut two years ago, does not see this as a political film, "even though its point of view is that what the Russians are doing in Afghanistan is wrong. It is not a jingoistic film or a shoot-'em-up picture," he says. "We're showing a small corner of the war and how human will and spirit sometimes prevails over evil."

"When I first read the screenplay, I fell in love with it. It is a look at a culture that most people don't know anything about. Actually, the hero of the film is Russian, even though no one disputes that they are bad guys."

THE SCREENPLAY is by William Mastrosimone, who also wrote the play *Nanawala*, on which the movie is based. Mastrosimone, who also wrote the play and film script of *Extremities*, says a film clip he saw on TV shot during the first days of the invasion, horrified him and sparked his interest.

"There was a village and young Afghan boys were throwing rocks at the Soviet tanks. There were no older men there, just women, children and young boys who were too young to fight. A boy, no more than nine years old, stood in front of one of the tanks and defied it with his hands on his hips. You could see the tank slow down for the boy."

"It was evident that there was something human in the tank, and when they saw the boy they reacted to him. But then the tank started up again, as if it was a second thought, and they realized that this boy was just a player in the game and they ran over him, right on camera."

"When I watched that scene, I don't know if I could have picked out where Afghanistan was on a map, I didn't know what kind of people were there, or what gave that kid the power to stand up to a tank. The starkness attracted me, the primitive people versus the Soviet superpower."

Mastrosimone infiltrated the Afghan border in 1981, dressed as an Afghan, and spent two months finding out about the people there.



AFGHANS DEFEND ARAD

"At one point the Afghans captured some Soviet soldiers and gave me an opportunity to interview them," he said, "but they were about to be executed, and I didn't feel it was right to speak to them."

But Mastrosimone didn't need to speak to the soldiers to understand what they were going through: their faces revealed much of it.

"These Russian soldiers were kids. They could have been American. Suddenly, the great enemy of America was seen as eight boys. One of them was defiant, one peed in his pants. I felt a great pity for them. Outside of their tank they were impotent. Just a bunch of scared little boys who couldn't understand how they had gotten there, and how a bunch of ragged, ignorant Afghans had captured them."

"There was a look of betrayal on their faces. They were as much victims as the Afghans. After I saw that, I was ready to write. It was all I needed."

TO MAKE THE performance of the actors playing Russians as authentic as possible, ex-Marine captain Dale Dye, who shaped up the actors to play combat soldiers in the Academy



George Dzundza commands a Soviet tank, the *Beast*, which takes a wrong turn after destroying an Afghan village.

learning and acting in Pushtu a challenge for his role as an Afghan rebel in this movie.

"Pushu bears no relation to any sound I have ever heard in my life," said the Cuban-born actor, who speaks French, Italian and even a little Hebrew, in addition to his native Spanish. "I learned the language like it was music. The words come into my brain and settle there like sounds."

"It is vital for the film, because it highlights one of the main conflicts in the story - the cultural gap between two men, a gap that is eventually bridged, without language."

THE FILMING OF *The Beast* took place all over Israel, the most elaborate set being built in the desert south of Arad. Twenty structures were put together over three weeks while the company was shooting at another location near Eilat.

It is this village that the Russians destroy in the opening scene. For eight days, the area was full of smoke and the sound of shells exploding. When the filming was concluded, every scrap of rubble had to be removed from the location and the area left as it was found, to comply with the government's rigid preservation standards.

Both Pollock and Reynolds spoke about the problems with the Nature Reserves Authority.

"You are told you can film almost anywhere in Israel from a security point of view when you look into making a movie here. But we didn't find out until we got here how many locations we wanted were off-limits from an ecological point of view," says Pollock. "I understand it, but it was very frustrating. We went to a great amount of time and expense to restore the areas."

"Ultimately, the authorities were cooperative, but their ecological consciousness, which is commendable, made our job that much more difficult."

As opposed to their trials with the NRA, the producer and director were lavish in their praise of the military authorities.

"We received excellent cooperation from the army," said Pollock, "in terms of supplying us not only with arms, but with tanks and helicopters as well. We even had Israeli army reservists who ran the tanks for us."

Although the availability of Soviet weapons was a big draw for the producers, the fact that Israel looks so much like parts of Afghanistan was what convinced them to film here, rather than in Spain or Morocco.

"Israel is a fantastic location for filming," said Pollock. "From the north to Eilat, you get a lot of different looks and Israel can double for a lot of different countries. The fact that there is no rain in the summer is a big attraction, although there were times when we were filming in the desert that we prayed for rain."

"Our Afghan consultant in Los Angeles was dumbstruck when we showed him the photographs of the filming locations here. He said it looked just like Afghanistan - desolate."

"It's ironic that we were using tanks that were captured in war. There was sort of an analogous situation with regard to wars here. Technology versus the human spirit, like in 1967. The Israelis were overwhelmed technologically, but they had courage and fought for their homeland, just like the Afghans are doing today. The irony of filming here is poignant."

Musical notes Eli Karev

THE VOGUE of music festivals, somewhat late in arriving here, has finally hit this year with full force. During the spring and summer, our public has been treated to: the Vocalisa in Acre, a vocal festival in Jaffa, the Ein Gev festival, and Music Days in the south - all during the Passover holiday; the Israel Festival in Jerusalem, Days of Music in Shfayim and Nights of Music in Jaffa. In addition, a festival of early music is planned in Jaffa in the fall.

For all their differences, all of the above adhere to the concert-season pattern: artists, engaged to perform, come, present their programmes, and leave. Most international festivals - Salzburg, Edinburgh and so on - function along identical lines.

Festivals of a different kind, however, exist as well - necessarily smaller, intimate, non-commercial ventures, with the participating artists living for the duration of the event as a homogeneous community and making music together. Perhaps the most celebrated of such festivals convenes each summer in Marlboro, Vermont. Founded by violinist Adolf Busch, his cellist brother, Herman, and pianist Rudolf Serkin, the Marlboro Festival during its 37 years of existence has brought together some of the world's greatest musicians - Pablo Casals, Marcel Moyse, Alexander Schneider, Claude Frank and others - and gifted youngsters from all over the world in joint endeavours of inspired, intense music-making.

Several Israelis, too, have availed themselves of the unique Marlboro experience at one time or another, including flautist Uri Topelitz, horn player Meir Rimon, clarinetist Eli Eban, violinists Shlomo Mintz and Vera Vidman, pianists Yefim Bronfman and Natascha Taddon, and others.

One former Marlboro participant is pianist Idith Zvi, who now produces and directs a somewhat similar event in this country - Upper Galilee Chamber Music Days. It is to take place at the end of this month in Kfar Blum for the third successive year. A fortnight-long affair, its participants rehearse intensively the first week,



FESTIVAL IN GALILEE

with the second half, from July 26 to August 1, combining open rehearsals and nightly performances. All the concerts are broadcast live on Israel Radio's Voice of Music.

The two past festivals provided instant hits, the high-calibre performances, magnificent natural surroundings and genuine enthusiasm by musicians and listeners alike creating a unique atmosphere.

This year, 31 performers will take part, 22 of them Israelis. As in the past, quite a few musicians are Israelis living and working abroad.

The music to be performed in the eight concerts (two performances are scheduled for July 31, at 5 p.m. and at midnight; all other concerts start at 9 p.m.) covers a wide range. The standard chamber repertoire is represented by such masterpieces as the Archduke Trio by Beethoven (July 27), the composer's piano-woodwind quintet (July 26), Mozart's Horn quintet (July 30), and Divertimento for string trio (July 31). Schubert's A-minor quartet (July 26) and octet (August 1), the piano quartet by Schumann and piano quintet by Brahms (both on July 29). The July 28 evening is dedicated to French composers of this century - Fauré, Debussy, Ravel and Poulenc; another night (July 31) will feature compositions in a lighter vein by Bernstein, Britten, Joplin and Bolling.

Lovers of early music will have Bach, Albinoni and Morley; fans of

contemporary works are offered Bartok ("Contrasts"), Walton ("Facade"), an entertainment with poems by Edith Sitwell for two narrators and seven instruments, Ned Rorem ("Lovers," a narrative in 10 scenes for harpsichord, oboe, cello and percussion) and Shostakovich (duets for two violins and piano).

A rarely played piano sextet by Mendelssohn will be heard on July 31. Israel music is represented by two works by Jerusalem composers: Yoram Lee's "Flowers, Insects and a Very Thin Line" for piano, violin, cello, oboe and flute is scheduled for the opening night, July 26, while Andre Hajdu's as yet unnamed, commissioned composition for clarinet, flute, viola and cello will be offered in a concluding concert, on August 1.

THOSE intent on combining this summer enjoyment with some study face a dilemma. The summer school at the Rubin Academy of Music and Dance in the capital runs concurrently with the Kfar Blum event - yet another example of thoughtless scheduling.

True, not all the courses conducted by foreign and local faculty are held at the end of July; "Composition as a Process - The Texture and Form in Contemporary Music" by Marek Stachowski of Poland, for one, is scheduled for August 5 to 12. The 51-year-old composer, a former student of Penderecki, teaches at the Cracow Music Academy and has

instructed composition students at Yale University. Stachowski's works won him important prizes - at the International Gaudeamus contest, Karol Szymanowski competition, the Unesco Composers' Rostrum, etc.

The percussion course and workshop will be conducted from July 19 to 28 by George Guber, the head of the percussion department at the Indiana University School of Music.

A thought-provoking series on "Recording Art and Techniques" will be given from July 26 to 30 by Benjamin Bernfeld of the Harmonia Mundi Acoustica in Freiburg. A renowned authority in the field, Bernfeld will take up, among other subjects, the art of microphone placement, the musician versus technician during a recording session, the contradiction between efficiency and quality and the esthetic aspect of sound manipulation. He will also offer an insider's appraisal of the latest technological developments - the CD and R-DAT. Given the role recorded sound plays in today's music, the course is as timely as it is fascinating.

The workshops in musical performance, held from July 26 to August 7, deal with the Romantic era. Members of Israel's two internationally active ensembles - Uri Plianka, Simha Heled and Jonathan Zak, who comprise the Yuval Trio, and the piano duo of Bracha Eden and Alexander Tamir - will concentrate on the voluminous chamber

repertory of the period. Pianist Gregory Haimovsky, a former academy faculty member who now lives in the U.S., expounds on Russian music; David Chen relates to the rich 19th century violin fare. The admission fee to the summer school is NIS 200.

The centennial of Tel Aviv's Sha'ar Zion municipal library and the concurrent 10th anniversary of Beit Ariella, the library's present spacious and elegant quarters, constitutes an important milestone in the nation's cultural life. Lately, under the library's projects director Hava Lieber, some noteworthy musical events have been taking place at the Beit Ariella 220-seat auditorium.

Last week's piano recital by German pianist Huns-Christian Wille, however, put the problem of music there in stark relief. The house piano, courtesy of the America-Israel Cultural Foundation, is almost as old as the library itself and patently unfit for professional presentations. It is high time for the city fathers to make up their collective mind on the subject of musical offerings at Beit Ariella. Should they decide in favour, a new grand piano there is a must.

GOLDA TATZ, a young Israeli pianist, last week won second prize in a prestigious international competition in Cincinnati, Ohio, sponsored by the American Music Scholarship Association.

Born in Lithuania, Tatz was brought to this country as a child. She studied at the Thelma Yellin high school and the Tel Aviv University's Rubin Academy of Music, graduating with a master's degree in music. A recipient of numerous America-Israel Cultural Foundation scholarships as well as Clairmont award, she continued her piano studies at New York's Juilliard School with Bella Davidovich and is currently completing her doctorate under Nina Svetlanova at the Manhattan School of Music.

Her prize includes \$3,000 and numerous concert engagements throughout the U.S.

מטותי מדרות בטי
STAIRLIFTS LIMITED
Founded by M.G.N. Lifts Ltd. and Alhar Rehabilitation Products Ltd.
Exclusive agents for Stannah Lifts Ltd., U.K.
Problems with stairs? We have the solution:

Easiest and least expensive way to beat stairs. Just sit or stand and glide up and down in complete safety. Saves cost of moving home or making alterations.

Office: 6 Kfar Yona St. (P.O.B. 39222) Tel Aviv, Tel. 03-419050

THE ISRAEL BALLET
presents:
CARMEN
Complete stage production of
Choreography: Ian Linkens * Music - B. Martinu
Jerusalem Theatre, Haifa Auditorium
Habimah, Tel Aviv, Sat. evening, August 1, 9:00 p.m. * Sun., August 2, 8:30 p.m.
Kfar Blum Wed., August 5, 9:00 p.m.
Tickets at agencies. Details at Israel Ballet office, Tel. 03-288610.

Special for You Opera Lovers!
Records House, Tel Aviv, now offers a new selection of quality video cassettes of some of the finest operas, at NIS 50 per cassette.

- ★ Marriage of Figaro/Mozart (Glyndebourne Festival)
- ★ Falstaff/Verdi (Glyndebourne Festival)
- ★ Magic Flute/Mozart (Glyndebourne Festival)
- ★ Die Entführung aus dem Serail/Mozart (Glyndebourne Festival)
- ★ Macbeth/Verdi (British Star)

Cassettes can be sent by registered post to any address in Israel. Phone for details.

Please note. Our classics department is continuing its special offers: records, discs and cassettes, at specially reduced prices.

RECORDS HOUSE
The address for the classics
41 Rehov Pinsker, Tel Aviv, Tel. 03-297666
Open Sun.-Thur., 10:00 a.m.-7:30 p.m.
Friday 9:00 a.m.-2:30 p.m.

This Week in Israel • Th

JERUSALEM MUSEUMS

this week at the israel museum jerusalem

EXHIBITIONS
Painting in the Mediterranean Light — 100 paintings and drawings by French 19th and 20th century artists on loan from French museums (Florence, Paris, Lyon).
Edomite Shrine — Discoveries from the Negev (Library Entrance Hall).
3500 Years of Chinese Art — Largest exhibition of Chinese ceramics ever held in Israel, from Arthur M. Sackler Collection (Sports Hall).
Mexican Textiles: Line and Color — Weaving and embroidery — a treasure of colors, patterns and techniques (Babovsky Pavilion).
The Priestly Benediction on Silver Scrolls — The Ashdod Ashdod Script Pavilion.
Tradition and Revolution: Jewish Renaissance in Russian Avnato-Gardio Art — First-time exhibit of 174 works (Ashdod Old Masters Gallery).
Boris Anronson (1898-1980) From Kiev to New York — In conjunction with Russian avant-garde artist (Babovsky and Isakov M. Cohen Gallery).
Dorit Ya'acoby and Ramon Zohari — Paintings — Young Israeli artists series in memory of Eliahu Sadeh (Babovsky Pavilion).
Islamic Jewellery — Treasures of 8th century to present (Goldman Schwartz Hall).
News in Antiquities '87 — (Archaeological Gallery).
Ancient Glass — The Museum's latest acquisitions (Eliahu Sadeh Pavilion).
PERMANENT EXHIBITIONS OF ARCHAEOLOGY, JUDAICA, ETHNIC ART AND SHINAR OF THE BOOK WITH THE DEAD SEA SCROLLS.

MUSEUM HOURS
 Sun, Mon, Wed, Thurs: 10 am - 5 pm, Tues: 10 am - 10 pm, Fri: Sat. Holiday Even & Holidays: 10 am - 2 pm.
 Library: Sun, Mon, Wed, Thurs: 10 am - 5 pm, Tues: 4 - 8 pm.
 Graphic Study Room: Sun, Mon, Wed, Thurs: 11 am - 1 pm, Tues: 4 - 8 pm.

GUIDED TOURS (IN ENGLISH)
 Main Museum: Sun, Mon, Wed, Thurs, Fri: 11 am, Sun: 3 pm, Tues: 4:30 pm.
 Shrine of the Book: Sun, 1:30 pm, Tues: 3 pm.
 Archaeology: Mon: 3 pm, Wed: 1:30 pm. Judaica-Heritage: Thurs: 3 pm.

ALL ACTIVITIES IN HEBREW UNLESS OTHERWISE STATED

EVENTS
 Tues, July 21 at 11 am Tradition and Revolution: The Jewish Renaissance — Gallery talk by Michael Bronk.
 Tues, July 25 at 11 am Islamic Jewellery — Gallery talk by Talin Greenberg.

FILMS (in English or with English Subtitles)
 Thurs, July 23 at 7:30 pm, Fri, July 24 at 2 & 4 pm, Sat, July 25 at 9:15 pm "Killing Fields" (USA 1986) directed by Roland Joffe.
 Children's Film "Voyage at the End of the World," Jacques Cousteau: Sun, July 19, Mon, July 20, Tues, July 21, Wed, July 22, Thurs, July 23 at 10:30 am & 3:30 pm.

YOUTH WING (Hours same as Museum)
 Wondrous India — The extensive culture of India (Weinstein and Benington Galleries).
 Children of the World Paint Jerusalem — Celebrating Jerusalem's 20th Anniversary.
 Tues, July 21 at 11 am "Amadeus and Mr. Mozart" with Donia Blumenfeld-Cleiman.
 Special Event: Mon, July 20, Tues, July 21, Wed, July 22 at 11 & 12 am "Jhankar" Indian music.
 Wednesdays at 4 pm: Picture and Book Programs — In English for ages 3-8.
 Fehelstein Recycling Room: Sun, Mon, Wed, Thurs, 11 - 12 pm, Tues, 10 - 12, 2 - 7.
 "Mill" Reenact Teacher's Training Center (Tel. 698-260 for details).

THE ARCHAEOLOGICAL (ROCKEFELLER) MUSEUM
 Hours same as Museum. Guided tour in English: Sun, & Fri, 11 am.
 Crusader Art — Sculpture from the 12th and 13th Century.
 Animals in Ancient Art: The Leo Mildenberg Collection — Spanning 5,000 years.

TICHO HOUSE
 7 Harav Kook Street. (Hours same as Museum. Closed Saturdays and Holidays).
 Sun, July 19 at 4 pm Storytelling Hour for ages 8-10 by Gill Kogel.
 Wed, July 22 at 9 pm Baroque Touches Classics — Harpsichord recital, Rafael Puyana.

The Museum keeps its doors open with the help of its friends:
 July 19 - 25 Eugene and Estelle Parkaur

Tickets for Saturday available in advance at the Museum and at the Klatim ticket agency, Jerusalem and Roco in Tel Aviv.
 THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 698211.
 ROCKEFELLER MUSEUM (02) 282251. TICHO HOUSE (02) 244188.

JERUSALEM RESTAURANTS

Eat & Enjoy **KOSHER**
 European - Jewish Cooking at its best
 Open nightly from 6:30 to 10 pm. Closed Fridays and Holiday eves.
 Saturdays and Holidays — open till 11 pm after sunset.
 For reservations call: (02) 232232
MORIAN JERUSALEM HOTEL Golda
 20 Meir Hayehoud Street, Jerusalem

Mamma Mia **Ristorante Italiano KOSTER**
 All Italian specialties with homemade pasta, pizza, daily noon-sundae.
 Fri, till 4 pm, indoor & garden seating.
 "Padroni Italiani"
 18 Rabbi Akiva St., Tel. (02) 248080

Useful Information can be found in
This Week "This Week in Israel" the leading tourist magazine.



BONEY IN THE FLESH

NOW THAT the hue and cry is over and all the beautiful people of Tel Aviv have forked out NIS 75 to take a film culture bath in a concert hall, it is possible to discuss Abel Gance's silent classic *Napoleon*.
 This picture is only the first of several films which Abel Gance intended to dedicate to Napoleon Bonaparte, who fascinated him. After spending enormous amounts of money on what was, at the time by far the most expensive film made in France, and after the commercial flop which scared off all potential investors forever, all that was left of the grandiose plan was this first part, covering the period from Bonaparte's childhood until the invasion of Italy.
 There is no doubt that Gance was smitten with the image of his hero, and since there is no such thing as democracy in the arts, he did not find it necessary to have Napoleon bow to any sort of democratic process.
 Moreover, since Gance was most certainly an artist but probably less than an intellectual giant, he did not mind making an epic glorifying a tyrant and at the same time por-



Napoleon (Albert Dieudonne) plans his Italian campaign.

Cinema Dan Fainaru

than anything else could. You may also reach the conclusion that only a born leader can save the mob from itself. And if this sounds a bit undemocratic to you, even a mite fascist, you are not far wrong. Possibly the episodes that Gance never made, would have balanced this impression, but we only have this one to judge.

AS AN artist, however, Gance was a true visionary. The dynamism of his film is truly astounding — the fluid movement of the camera taking subjective points of view, the extremely fast cutting inside one scene, alternate scenes intercut for dialectical purposes, breathtaking uses of masses and of course, topping it all, the famous triptych effect which expands the size of the image threefold. All these put Gance on par with the greatest innovators of the Seventh Art, people like Griffith, before him and Eisenstein, his contemporary.

Much has been made of Gance's unconventional treatment of the camera, at the time still a rather primitive instrument of limited flexibility. He would throw it into the air to get the point of view of a flying snowball and then cut to the face hit by the ball, all during the early sequence of the snowball battle in which young Napoleon already showed his natural aptitude for leading men. He tied the camera to the saddle of a horse for the chase in Corsica, the only time Napoleon is shown fleeing from his enemies. He takes it up in the air and dips it into the ground, giving it the kind of absolute freedom modern cinema usually imagines has been discovered only recently.

His fast cutting drives the story forward impetuously, reaching visual heights in which everything bleeds to convey the emotional impact of a battle at its climax or the explosion of political tension. Alternating images of Napoleon fighting a sea storm and the General Assembly rocked by an ideological storm in Paris build two parallel lines in which nature reinforces mankind and vice versa.

As for the triptych, those who have seen the film abroad say the triple screen is used more than once, not just at the end, as we have seen it here. They particularly mention Napoleon's escape from Corsica. Alone on a raft, he struggles against the waves, as he drifts from the central screen to the lateral ones and back again, adding to the dramatic impact of the whole scene.

But even in those scenes shown here, Gance's daring initiative to spread the screen sideways, not only in order to enlarge the picture but also to juxtapose the image on one screen with a different one on the other, and by showing them both at the same time, to reach a new effect in montage, should be given full credit. It is a monumental ending to a monumental endeavour.

The stupendous scope of the film is still insufficient to give a clear picture of the ideological hurricane which swept through France at the time. What's more, it is not quite clear whether Gance really cared about all that. He was fascinated by specific images: Danton leading the crowd into the first public performance of "La Marseillaise," Napoleon's clumsy courting of Josephine, the ravaging of the ramparts of Toulon and many more. Each one of these images leaves a lasting impression, and it is for their impact, not for their wisdom, that this film will survive.

Dance Dora Sowden



Omsk, the Russian dance group — said to be the most authentic folk troupe in the world.

ALL THE WAY FROM OMSK

OMSK, A RUSSIAN folklore group will be coming to Israel in September — the only Soviet dancers to officially visit Israel in the 22 years since they were last here. The company will be on a two-week tour, beginning with a performance in Jerusalem on September 17 and then four performances in Tel Aviv. Other venues include Haifa, Kiryat Haim and Beit She'an.

The Omsk group, with its characteristic costumes and instruments, is said to be the most authentic folk troupe in the world.

The repertoire is Russian-wide, ranging from Siberia in space to Shostakovich in sound. The company is reputed to be among the most popular in the USSR itself. This year, it has already appeared in New York and London, and has also travelled to New Zealand. Its schedule in and outside the USSR is already booked up for three years.

AT ALMOST THE same time, one of the most famous and best-loved American modern companies will be in Israel: the Alvin Ailey American Dance Theatre, giving its first performance in Jerusalem on September 14.

It will also dance for Bat-Dor subscribers and appear in performances for the general public in a programme of new works and some works already regarded as classics of American jazz and style.

The Alvin Ailey company has been here before, but since its previous visits has added to its prestige as an officially recognized and sponsored American dance group.

DESPITE RUMOURS that there are to be basic changes in the Bat-Dor Dance Company, the fact seems to be that there are to be changes only in its administrative structure. A committee has been formed but will not be functioning fully until January. The purpose: to plan annual programmes, keep expenditure within a set budget and raise funds for further activities.

"My heirs may not wish to continue to support the company," said Batsheva de Rothschild, who founded both the Batsheva and the Bat-Dor companies and the Bat-Dor studios. Provisions for the future must thus be made to assure continuity for these major assets of Israeli dance life.

THREE DANCE EVENTS in Jerusalem on the same night, July 8, set a problem of choice for dance lovers. Ran Shinar and the Ashdod Indian Folklore Group were at the Israel Museum; Amos Hetz's movement company staged a performance at the Gerard Behar Centre; and

Tamara Mielnik's Jerusalem Dance Theatre appeared at the Rebecca Crown Auditorium in a programme of new works.

Of the four works at the Rebecca Crown Auditorium, two drew their themes from the pre-apple period — that is, before Eve gave Adam his apple.

Richard Orbach's *It was Good...* (music: Yehuda Poliker, Richard Farber) dealt with the first days of creation. Dancers simulated patterns of chaos, then pranced and crawled as creatures of the earth. The crawling things too closely recalled the snail movements of John Cranko's *Ebony Concerto*, and the prancing things were not easily identifiable; but the general effect was kinetic.

Finally, Adam stood alone and lonely — apparently still without his Eve.

Tamara Mielnik's *Genesis* (music: Walter Carlos) began with a top-hatted, tail-coated figure (Arthur D. Leigh) who sat smoking, then danced an agile solo and then pulled in creatures under a green net — things of the deep? Suddenly, a beautiful Eve was revealed in rosy light, but also alone and lonely. When she sank down to sleep — without her Adam — Lord Top-Hat covered her gently with his gauzy scarf.

Both these pieces were too obvious in their story-telling and too conventional in their modern movements. The other two were more strikingly original.

Mielnik's *Sarah* (music: Dov Mielnik, Teddy Lazry) showed the matriarch immersed in the material of her tent (designed by Ruth Zadka Malul). When her head emerged it exposed her age and the reason for the word "laughter" in the text written and read by Rachel Inbar (carrying the implication that she would bear a child). When she freed herself from the tent, she was young and spirited, even erotic in her solo before returning to the tent. It was well-thought-out movement, dramatically valid.

The biblical reference, if any, in Alice Dor-Cohen's *Sweet Revenge* (music: The Way of How) escaped me, but the theme was clearly family relationships — with a rocking chair. The situations, symbolic or cynical, were danced in well-defined, provocative images, the father figure ultimately overwhelmed by his "children."

THE OPENING of an exhibition of Indian art may not seem relevant to dance, yet the participation of Ran Shinar at the Israel Museum (July 7, afternoon) was appropriate: Indian deities are often depicted dancing.

so who better to represent them? He gave three brief but brilliant examples of his skills, accompanied by three musicians of the Ashdod Indian Folklore Group.

Beginning with an invocation to Vishnu, "the great guru" with expressive "mudra" of hands, Shinar then danced a solo referring to the elephant god with pulsating foot rhythms, and finally a fast-moving court dance.

This, his performance the following night and his participation in the entertainment for children on three mornings July 13-15 at the Museum were really farewell appearances. Shinar leaves shortly for the U.S. — a serious loss to Indian dance here.

SEVENTEEN WORKS by nine graduates of the Rubin Academy Dance Department in Jerusalem were presented at the Rebecca Crown Auditorium (July 6). All were part of the qualifying requirements, and by that measure were all successful, for the choreographic standard looked higher than in some previous years and the dancing a few notches up, too.

Yet even the best teaching cannot impart the gift of creation, and the programme remained of studio quality rather than for public performance. What the choreographers, through the dancers, did convey was a sense of the body as instrument. That is important and should make them good teachers, but is only an element in creation, not an end product.

Some of the choreographers attempted ideas beyond the experience of their years — as the young are inclined to do and time cures anyway. Their adventurous spirit was indeed an asset as long as it did not encourage them to try too soon for public performance beyond their present capacity.

YA'ACOV SHARIR is paying one of his frequent visits home to create a new work for the Kibbutz company. He has a company in Austin, Texas, where he also teaches at the university.

Lia Schubert, who was for a dozen years artistic director of dance studios in Haifa and of the Piccolo Ballet, now has her own dance academy in Gothenburg, Sweden, where Florin Muntou, currently teaching classical dance at the Jerusalem Rubin Academy Summer Courses, is a teacher. Muntou and his wife, Aurica, were members of the Romanian National Ballet until they left the country 18 months ago.

The Batsheva Dance Company is going to Greece in August to appear at the Athens Festival. It will tour in Germany during October.

This Week in Israel • Th

03-7532222 TEL AVIV SERVICES

FURS AND FOREMOST

made in Israel

Wrap yourself in Israeli warmth. Lush elegance, innovative design. Masterly expertise backed by centuries of tradition. And priced below expectations Israeli furs.

LOOK FOR THE SYMBOL OF THE ASSOCIATION OF FURRIERS IN ISRAEL, YOUR SIGN OF QUALITY.

As a tourist your Israeli fur is tax free & exempt from customs in the U.S. & E.C.

Dagheh Adv.

NURSING

PRIVATE NURSE AT HOSPITAL & AT HOME
 ESCORTS FOR MEDICAL PURPOSES
 ESCORTS FOR ORGANIZED TOURS
 VARIOUS MEDICAL TREATMENT
 24-HOUR SERVICE

JERUSALEM:
 P.O.B. 4404, Tel. (02) 636505
 GIVATAYIM:
 P.O.B. 1133 (TEL AVIV), Tel. (03) 737947
 HAIFA:
 P.O.B. 6833 Tel. (04) 381111

Dental Clinic "MAGDA"
 First Aid
 From 8 am - 12 midnight including Saturday eve & Holiday eve's
 From 6 pm till midnight
 66 Allenby, Tel Aviv
 Tel. (03) 660048, 660391

ANGLO SAXON NURSING SERVICE
 Service 24 Hours a Day
 Medical House
 18 Reimess St., Tel Aviv
 Tel: (03) 228747, 9221904, 210604

TEL AVIV REAL ESTATE

Canadian Intercontinental
 ISRAEL — IsReal ESTATE
 Tel Aviv, Ramat Aviv, Ramat Hasharon, Herzliya Pituach
 Tel. (03) 241111 (Ext. 410)

This Week in Israel • Th

03-7532222 TEL AVIV MUSEUMS

Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun. Mon. Tues., Thurs. 10 am - 5 pm; Wed. 10 am - 7 pm; Fri. closed. Sat. 10 am - 2 pm (no computer services on Saturday).
Visits to the Photo-Archives by appointment only. Guided tours must be pre-arranged in advance between 9 am - 1 pm.

PERMANENT EXHIBIT AND CHRONOSPHERE - THE MAIN ASPECTS OF JEWISH LIFE IN THE DIASPORA PRESENTED THROUGH THE MOST ADVANCED GRAPHIC AND AUDIO-VISUAL TECHNIQUES.

- EXHIBITIONS**
1. DAVID BEN-GURION AND THE JEWISH PEOPLE - in the Sarah Cohen Exhibition Hall.
 2. THE JEWISH HERITAGE IN THE EYE OF THE CAMERA - Worldwide Photo, Film and Video Contest, 1987 - in the Crunstein-Shama Hall.

- EVENTS**
1. Screening of the film "Angry Harvest." A story of a Jewish woman who was lashed by a Polish farmer during the Second World War. Director: Angniezka Holland. Starring: Elizabeth Triesman, Amin Moultri, Stani.
 2. Screening of the film "Traina," about the rescue of Bulgarian Jews during the Second World War. Director: Ham Oliver. The film is in Bulgarian and German. Monday, July 20, 1987 at 7:00 pm.
 3. Screening of the film "Exodus," based on the book by Leon Uris. Director: Otto Preminger. Starring: Paul Newman, John Derek, Peter Lawford. The film is in English with Hebrew subtitles. Thursday, July 23, 1987 at 7:00 pm.

For sale at Beth Hatefutsoth's new shop:
Special gifts • Modern Judaica • Museum's publications
A special illustrated calendar for 1987/88 featuring Old Hebrew Manuscripts.
The calendar was produced in cooperation with Turnowsky's Art. Price: NS 25; for members of the Association of Friends NS 19. Postage in Israel: NS 1. The calendar may be purchased at the sales desk or ordered by mail. For mail order please write to: Public Relations Department, Beth Hatefutsoth, P.O. Box 30359, Tel Aviv 61392 and enclose a check payable to Beth Hatefutsoth.

Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Klausner St., Ramat Aviv, Tel. (03) 425161. Buses: 6, 13, 24, 25, 27, 45, 49, 74, 79, 86, 274, 572, 604.

visit The Weizmann House Rehovot.
Is open Sunday to Thursday from 10 am to 3:30 pm. Closed on Fri. Sat. and holidays. For group tours please book in advance by calling Tel. (08) 483236, 483238.

OLD JAFFA

ENTERTAINMENT

THE ISRAEL EXPERIENCE

TAKE THE SPIRIT OF ISRAEL HOME WITH YOU!
There are many ways to get to know Israel, but there is probably no way as relaxing and stimulating, as entertaining and inspiring as THE ISRAEL EXPERIENCE.
The exciting new multi-media production that opened in Old Jaffa.
The must see show for every person who visits Israel.
Giant Screen • 51 Projectors • Breathtaking Special Effects

OPEN 7 DAYS A WEEK
9 am, 12 pm, 6 pm, 8 pm & 9 pm - English with simultaneous translation in Spanish & German
7 pm: Hebrew with simultaneous translation in French

4 PASTEUR STREET, AT THE ENTRANCE TO OLD JAFFA
TEL: (03) 836108, 013205-8

- SHOPS & ENTERTAINMENT FOR THE ENTIRE FAMILY
- SHIPUQUEI HATIKVA - ORIENTAL RESTAURANT
- OVERLOOKING THE SEA
- LEV JAFFA - DAIRY RESTAURANT & CAFETERIA

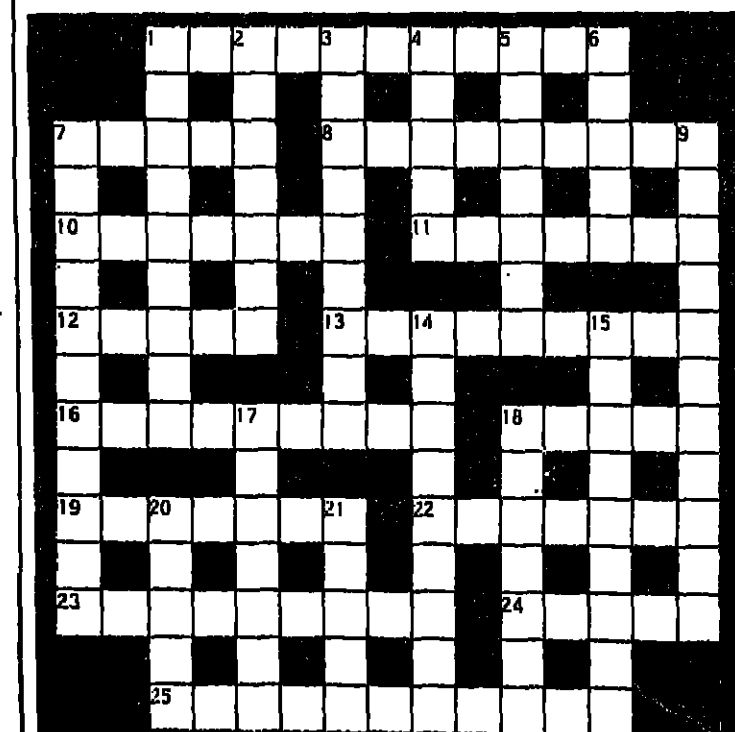
Exciting exhibition of jewellery and art from the Israel Export Institute
Convention hall available for special programs

"The Israel Experience" See It All at the Old Jaffa Mall

Crosswords

Two-in-one

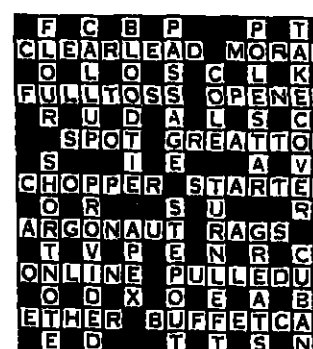
- | ACROSS | DOWN |
|---|---|
| 1 Amused by gossip giving anesthetics (9-3) | 1 Got Bill to stop people breaking the rules (9) |
| 7 Firm supplying oil to Idaho (5) | 2 Forces people in such ordinary clothes to strip... (7) |
| 8 Francées mean to see the back of the French Sureté leader (9) | 3... it being a bit of a shock, blouse being standard old penitentiary wear (4-5) |
| 10 The statement set out the needs of the homeless (7) | 4 Money taken by company secretary at the board meeting (7) |
| 11 The height of sanctity? (7) | 5 Well-bred chap - US general - suffers a reverse (7) |
| 12 They grow round eastern area of Cromarty (5) | 6 Char with the remains of the fire (5) |
| 13 It's sound as a bell from St. Ada's - east to be crack-proof (9) | 7 Made many a Scottish lay preacher his adversary (6-5) |
| 16 Mount show trials here for racketeers? (9) | 8 Investment in "Habitat," of Paris (5, 2, 4) |
| 18 Vulgar person who's late (5) | 14 Marshal Ney's aunts, once powerful in China (3, 3-3) |
| 19 Material evidence of warlike zeal (7) | 15 Maybe bit of Derby rock rich in sulphur (9) |
| 22 The author of "Charge" (7) | 17 Getting flattened on club gin (versate) (7) |
| 23 In such cases, leaves to make a nice cup of tea (9) | 18 Drawing of Hoover! (7) |
| 24 Plant this in gold tooth, continually! (5) | 20 Room in the passage (5) |
| 25 Money raised? (4, 7) | 21 Grainy papers? (5) |



Quickie

- ACROSS**
- 1 Perilous situation (5, 6)
 - 7 Criminal (5)
 - 8 Be too emphatic (9)
 - 10 Put on robes, etc. (5, 2)
 - 11 A pin in bowling (7)
 - 12 Scots landowner (5)
 - 13 Later consequences (9)
 - 16 A change (9)
 - 18 Milk container (5)
 - 19 Monocentric palus (7)
 - 22 Rubbing out (7)
 - 23 Music group (9)
 - 24 Foreign (5)
 - 25 A substitute side (7, 4)
- DOWN**
- 1 Fruit (9)
 - 2 Conjectured (7)
 - 3 Happened (4, 5)
 - 4 Portents (5)
 - 5 More unpleasant (7)
 - 6 Cook (5)
 - 7 Cuban leader (5, 6)
 - 9 Big sporting rifle (8, 3)
 - 14 Book's opening sheet (5, 4)

Yesterday's solution



Yesterday's Quick Solution
ACROSS: 3 Rakes, 8 Progress, 9 March, 10 Defected, 11 Shape, 14 Sly, 16 Whence, 17 Armada, 18 Tom, 20 Sprat, 24 Stiletto, 25 Watch, 26 Timorous, 27 Snide. **DOWN:** 1 Spade, 2 Corfu, 3 Price, 4 Aspect, 6 Anathema, 7 Escapade, 12 Chaplain, 18 Enhanced, 14 Set, 15 Yam, 19 Obtain, 21 Floor, 22 Stoop, 23 Love.

Nature



Headless wonder

D'vora Ben Shaul

IF YOU happened to be in the Negev in February, and saw what looked like a small ostrich or a rather tall turkey, apparently with no neck or head, you were watching the courtship of the houbara bustards.

These amazing fowl, of which there are an estimated 600 to 700 in Israel, are making a rapid comeback, particularly in agriculturally enriched desert areas. Now that hunting the birds and their eggs is strictly prohibited, they have come off the danger list and are doing well in the Beersheba Valley, the Halutza area and some places in the Arava.

The houbara is 60 to 70 cm. long, 20 cm. of this being the tail. The neck, which is laid back along the body in the courtship dance, giving the headless appearance for which it is famous, is another 20 cm. long. The plumage is sandy brown with dark flecks and it walks on fairly long legs with three toes.

Houbara bustards are present in many parts of the world, from the Canary Islands through North Africa and the Middle East, extending into Asia as far as Pakistan and Mongolia.

The female lays two to four eggs in a shallow hole scooped out of the earth. By preference the nest is usually close to agricultural land where food and water are plentiful. The female fowl incubates alone for 24 days, the male remaining nearby. When they hatch, the chicks are covered with brown and black down, have open eyes and are active. But they are fed by the mother bird bill to bill, like helpless nestlings.

The female is anxious and protective, often calling to the chicks if they stray from her and putting on the well known "injured bird" act to attract intruders' attention and lure them away from the chicks which flatten themselves on the ground. When older, an alarmed houbara will run with its neck stretched out in front on a straight plane and will stop frequently to look back and see if it is being pursued.

After the end of the nesting season, when pairs are alone with their brood, the houbara bustards form small flocks of 10 to 12 and range together both in agricultural areas and often around refuse dumps. They eat almost everything - seeds, leaves, termites, crickets, lizards, snakes and mice. The houbara can exist without water but drinks when water is available. Only when feeding its young does the bird show a distinct preference for a nearby source of water.

Because of their tendency to occupy agricultural areas, some are poisoned by pesticides every year.

Matters of taste Andy Ghee

La Carreta restaurant and cafeteria. 21 Hutzot Hayotzer, Jerusalem. Kosher. Open daily except Shabbat.

IT IS a rare treat to have all one's five senses titillated and satisfied at the same time. Most times we're lifted out of our daily gloom to the heights of delight if we only see a Jerusalem night sky, smell honey-suckle, hear some Mozart. But the owners and managers of the Carreta Argentine restaurant lying between David's Tower and the King David Hotel provide the ambience and the cooking to gratify all the senses at once.

Sight: First of all the site. Even at night, Hutzot Hayotzer is an enchanting place. And then the Carreta's decor, with the wagon-wheel theme, the walls, the solid and comfortable wooden chairs, the tables and linen all in a restful brown, relieved by some pleasant aquarelles by Motke, mainly Jerusalem views. The dishes all looked inviting, without being cute or ostentatious.

COMING TO ONE'S SENSES

Sound: We struck lucky. The evening we dined at Carreta was one of those on which Claudio, a young, recent immigrant from Argentina, plays light-classical and popular music on his guitar, most competently. Plays, not strums. He's a musician and a good one. Between his pieces, and presumably on the nights he's studying computer science at the HU, patrons are treated to quiet, taped Latin American music. Smell: That's not the word: aroma is more like it. But nothing extraneous to the garlic, fried onions, brandy and so on used in the sauces that added relish to the meats. Touch: No, it wasn't the feelies - just the pleasant feel of good linen, appropriate-sized cutlery, fine glassware.

Taste: I suppose it's about time I got around to describing the food.

FIRST, WATER WAS brought to the table, unasked for and thank goodness not bilingly icy, but delightfully tap-fresh. Maybe they knew I wasn't an American.

After the orders were taken, with the helpful advice of the young, but professional, waiter, we were treated to a prolegomenary taster, on the house, to stem the pangs of hunger before the freshly prepared hors d'oeuvres could be brought. This was an empanada, described by the waiter as Argentinian fufufel. He must have been joking, or referring solely to its culinary purpose, not constitution. In fact, it was a blend of minced meat, onions fried with

raisins and sugar, green olives, hard-boiled egg in a crisp, thin pastry.

For hors d'oeuvres, compulsion had a liberal portion of palm hearts, sweet and gentle in a mayonnaise and walnut sauce called golf dressing - why, I know not. Although palms abound in Israel, palm hearts are imported from far-off Peru or Paraguay. Even Argentine restaurants import them. It seems not every palm yields a palatable heart.

I chose choriso - a stuffed kishke to non-Hispanophones - served together with a somewhat heavy garlic and parsley sauce.

Our steaks came just like we ordered them - mine rare-to-medium with the same sauce as with the choriso but much milder; and compulsion's medium-to-well-done

served with mushrooms and - holder than I have known her - brandy. The steaks were large, tender and flavourful.

We accompanied them with a bottle of Montfort Carignan, which serves its purpose without intruding.

For dessert, we chose what we thought would be a light embellishment to a heavy main course - a small ice cream charlotte. Had we ordered large ones, I doubt that our somewhat slender waiter would have been able to carry them. Rich with pineapple and nuts, it was delicious.

We were simply too full to test the coffee. Did we have no complaints? Like the smart literary critics who list half-a-dozen misprints in a 100,000 word volume, I suppose I could say the chips were not crisp and the mainly decorative parve cream atop the dessert tasted of "miracle whip." The bill, including wine, was NIS 90 - good value if you can afford it. For a splurge, it is very rewarding.

This Week in Israel 03-7532222 The Leading Tourist Guide 03-7532222

TEL AVIV SERVICES TEL AVIV SERVICES TEL AVIV

They give the best years of their life

in training, everyday activities, far from home, under strenuous and dangerous conditions. THE GUARDIANS OF ISRAEL. Show them that you stand firmly behind them by supporting

THE ASSOCIATION FOR WELFARE OF SOLDIERS IN ISRAEL. The only civilian body providing the needs of our boys and girls in uniform. TOGETHER we can help them with EDUCATION AND RECREATION. BY KINDLY DONATING TO:

The Association for Welfare of Soldiers in Israel 8 Ha'Arbaa Street, Tel Aviv 64739, ISRAEL Telephone: (03) 2442291. Herewith donation for: IS \$..... other.....

NAME..... ADDRESS.....

WITH THE EXPERTS TO EGYPT

DAILY BUS FROM: TEL AVIV/JERUSALEM/ NAZARETH/TABA TO CAIRO

One Way - \$22 Round Trip - \$30
4 days from \$20 (No need to change currency at border)

7 days Cairo, Luxor, Aswan \$280

NILE CRUISE Sheraton or similar 5 days/4 nights F/B \$279

MAZADA TOURS

Tel Aviv: 2 (03) 5483975, 141 Ilan Giv'at St. (next to Egyptian Embassy).
Jerusalem: 2 (02) 244621, 20 Shimon Bar Yochanan St.
Nazareth: 2 (06) 504372, Paulus V St. Tel. IL MAZADA 371304

NEW MANAGEMENT Dizenoff Square Hotel ***
2 ZAMENHOF ST. TEL. (03) 296181
special get-to-know us prices 10%
Single: IS 48.00 Double: IS 66.00
Low price for long stay WEEKEND DISCOUNT Breakfast & VAT included

Albert Zarco

Albert Zarco is your personal advisor on all aspects of real estate and investment properties in Israel. If you are interested in investing in a home, apartment or villa or if you prefer to invest in land, phone Albert Zarco: 03-484370 or drop by 42 Sokolov Street in Ramat Hasharon. He speaks your language: English, Spanish, Italian or French.

Bored? Let "This Week in Israel" & "This Week in Jerusalem" entertain you. Located in hotels and tourist information offices.

TEL AVIV

MUSEUMS

the tel aviv museum

FROM MAREES TO PICASSO
Masienworks at the Tel Aviv Museum from the Collection of the Von der Heydt Museum, Wuppertal. Among the 40 painters, Beckmann, Cezanne, Degas, Dix, Gauguin, Jawlensky, Leger, Liebermann, Mondrian, Munch, Picasso.

GEORGE GROSZ
THE BERLIN YEARS
Oil paintings, watercolours, and drawings by the German artist, satirist, poet and writer. The exhibition is organized by Serge Sabarsky New York.

W. EUGENE SMITH
REBEL PHOTOGRAPHER
Over two hundred photographs of the American master of photo-essay, exhibited for the first time.

AN ARCHITECTURAL COMPETITION
THE SUPREME COURT BUILDING, JERUSALEM:
An exhibition presenting the various stages of the competition for the planning of the Supreme Court in Jerusalem.

SUMMER CINEMA IN THE MUSEUM GARDEN
HOME OF THE BRAVE (U.S.A. 1986, 92 min., in colour, English with Hebrew subtitles). A unique Concert film directed by and starring Laurie Anderson. Saturday, Sunday-Thursday at 9:00 p.m.

CINEMA
DEATH OF A SALESMAN (U.S.A. 1985, 160 min., in colour, English with Hebrew subtitles). Sunday-Thursday 4:30, 7:00, 9:30 p.m. Saturday, 7:15, 9:30 p.m.

VISITING HOURS AT THE MUSEUM AND HELENA RUBINSTEIN PAVILION
Sun. Tues. 10 a.m. - 5 p.m. Mon. 9 a.m. - 5 p.m. (closed morning)
Fri. 10 a.m. - 2 p.m. Sat. 10 a.m. - 2 p.m. 7-10 p.m.

THE TEL AVIV MUSEUM
27 Shaul Hamelech Blvd. Information, Box Office: Tel. 261297
HELENA RUBINSTEIN PAVILION 6 Tarsat St. Tel. 299750

The poster July 17 - July 23

Jerusalem
AMADEUS AND MISTER MOZART - Written and told by Donia Blumfeld-Kleinman. (Israel Museum, Youth Wing, Tuesday, 11 a.m.)

THE "LUL" STORY - A Moroccan folk-tale which takes place in a luxurious dowry trunk with puppets in traditional dress. Ages 5 and above. (Train Theatre, tomorrow, 11 a.m., 12:30 p.m.; Tuesday, 4:30, 6 p.m.)

JIANKARI - Ron Shinar and his band present Israeli music, songs and dance, accompanied by traditional instruments. (Israel Museum, Youth Wing, Monday through Wednesday, 11 a.m., noon)

PICTURE BOOKS, PUPPETS AND SONGS - Ages 3-6 (In English). (Israel Museum, Wednesday, 4 p.m.)

STORY-TELLING HOUR - With Gili Itagi. Ages 6-10. (Ticho House, Sunday, 4 p.m.)

STORY-TELLING HOUR - With Betzy and Ety. Ages 3-8. (Israel Museum, Tuesday, 4:30 p.m.)



'Nahman' - a children's musical about Bialik's childhood. Yad Lebanim, Tel Aviv, Tuesday & Wednesday.

Tel Aviv area
THE AMAZING ADVENTURE - The story of a little girl's triumph over a wicked magician. With songs, tricks, and magic. Written and directed by Goren Agmon. (Beit Liessin, today 11:30 a.m.)

FAMILY - A chapter from a dramatic series about an Israeli family learning to live under difficult conditions. (T.A. Yad Lebanim, Sunday, 4:30 and 6 p.m.)

THE KING SLIPPED OFF TO SLEEP - Musical comedy for the whole family. (Neveh Tzedek, tomorrow, 4:30 p.m.)

MAN-TAN-TIRO-LIRO-LA - A journey of five actors/singers into the realms of drama and fantasy. For pre-schoolers and

up to 3rd grade, with their participation in song and dance. (Tel Aviv Museum, Thursday 11 a.m.)

MOMISH - Adapted from the musical "Serendipity and Me" by Cynthia Michel. A family musical about Galia and her imaginary friend, adapted and directed by Motti Sandak. (Beit Liessin, tomorrow, 11:30 a.m.)

MY LITTLE BROTHER AND I - Theatre for ages 5-9. About jealousy. (T.A. Yad Lebanim, Monday, 4:30 and 6 p.m.)

NAHMAN - Musical theatre about Bialik's childhood by the Theatre for Children and Youth. (T.A. Yad Lebanim, Tuesday, Wednesday 4:30 p.m.)

PRETTY BUTTERFLY - Entertainment from the TV series. (Old Jaffa, Hasmat, tomorrow, 11 a.m.)

PUPPET THEATRE ENCOUNTER - Behind-the scene view of how puppets work, with Ronnie and Michael. Ages 5 and above. (Hayarkon Park, Tuesday, 5 p.m.)

THE RABBIT FROM CARROT STREET - Puppet theatre about a boxing match between rabbit and wolf. Ages 4 and above. (Hayarkon Park, tomorrow, 11 a.m., 12:30 p.m.)

TALIA SHAPIRA - Plays with songs and stories. (Beit Liessin, Upper Cellar, tomorrow, 11 a.m.)

YOSEF THE STORY-TELLER - Stories and fables from the Near and Far East, presented by Yosef Sela. (Hayarkon Park, Thursday, 5 p.m.)

Halfa
MOMISH - See T.A. (Beitenu Hall, Sunday, 4 and 6 p.m.)

MUSICAL GAMES - For children and parents, with Dorit Er'el. Ages 4 and above. (Haifa Museum, Sunday, 11 a.m.)

Others
MAN-TAN-TIRO-LIRO-LA - See T.A. (Ein Hashofot, Monday, 5 p.m.)

OUTDOOR TRAIN THEATRE

Jerusalem's Train Theatre is offering a variety of free shows in the Labor Garden during the month of July, whole family. All performances at 11 a.m.

THE MARIONETTES FROM NO - Traditional show of characters from Registan villages, with puppets, dancers, camels and snakes. (By the Garden, Monday)

JUST AN ORDINARY DAY - A visual show with actors and dimensional objects, full of magic. (Amphitheatre, Monday)

MARIONETTE-A-LA-PLANCHINE - A roving musical event, with miniature puppets. (In the grounds, Wednesday)



Ravitz plays at the Sherover Theatre.

COMING EVENTS

MEIR ARIEL - Sings his songs. (Old Jaffa, Hasmat, Monday, 9 p.m.)

ONCE A GREAT LOVE - Eli Gorenstein in a cabaret with works by Israeli poets Avidan, Zach, Halbi, and Amital. (Beit Liessin, Upper Cellar, tonight, 9:30)

RIVKA ZOHAR - In "Ivriya," a programme of old favourites plus new songs. (Tzavta, tonight, 9:30)

UPPER JAZZ CELLAR - With Ofer Israeli and friends. (Beit Liessin, Upper Cellar, Sunday, 10:30 p.m.)

VIDEO CLUB - Moderator Yoav Kuttner. "Talking Heads." (Tzavta, Thursday, 11 p.m.)

VISIONS OF PEACE - Actors read and act poems of war and peace. (Beit Liessin, Upper Cellar, Tuesday, 10:30 p.m.)

YAFFA YARKONI - Old and new songs, stories, plus guest artists. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

Halfa
ROCK-VIDEO NIGHTS - Moderator Yoav Kuttner. "U2," "Cure" and "Echo and the Bunnymen." (Haifa Museum, Tuesday, 9 p.m.)

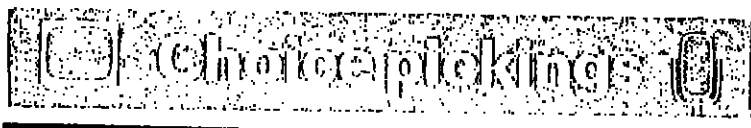
Others
APPLES OF GOLD - Film recounting the history of the Jewish people. (Eilat, Meriah Hotel, Wednesday, 8:30 p.m.)

ENCOUNTER - Between Baldi Olier, guitar, and Arad Kaminsky, drums, percussion. Flamenco, Latin American, Afro-Cuban, Jazz and more. (Dorot, Shaar Hanegev, Regional Hall, Wednesday, 9 p.m.)

The Rocky Horror Show - the cult musical with a cult following - is presented in Israel from next week by UK's Theatre Royal Haydon. It plays at Aviv's Cinemas. Thursday July 21, Friday August 2. (See story, page 7)



The 'Fame' cast perform a musical version of 'Hamlet.' (R. Noy[il])



Friday

10.10 - Quarterback Princess - ETV feature film.

14.30 - The Far Pavilions - the first episode of a six-part drama set in 19th-century India.

17.30 - The Happy Gas Station - A light comedy, starring the Egyptian threesome Yunis Shalbi, Said Salah and Samir Ghanem. The film is set in a gas station where the antics of the three employees with their boss and the customers almost turn the gas station into a night-club.

22.15 - True Grit - ITV feature film starring John Wayne.

22.20 - The Life of Leonardo da Vinci, docudrama, ITV.

Saturday

17.00 - Love and Tango, French feature film, the story of an escape from psychiatric confinement. ITV Arabic.

18.00 - Entertainment from Abroad featuring Paul Simon. ITV Arabic.

Sunday

17.30 - Fame, new series of the popular musical drama show, ITV.

18.15 - Small One - series of short animated films, ITV.

18.45 - Innovations and Inventions, ITV Arabic.

20.02 - Tili Pop, featuring Adam, Rivka Zohar and Boaz Sharabi, ITV.

20.30 - Small Claims Court. Genuine cases judged in the TV studio, ITV.

23.20 - The Twilight Zone drama: *Paladin of the Lost Hour*, featuring Danny Kaye. ITV.

Monday

9.05 - The Last Vaudeville Troupe, first episode of a 13-part daily series about a New Zealand vaudeville team struggling for survival, ETV.

11.20 - American Ballet Theatre at the Met, ETV.

Tuesday

14.05 - The White Lions, feature film, ETV.

22.20 - The Life of Leonardo da Vinci, docudrama, ITV.

Wednesday

14.05 - Straight to the Point - youth confronting the problems of growing up, ITV.

17.30 - The Wonderful World of Walt Disney - Ranger's Guide to Nature, ITV Arabic.

18.32 - Farming Today, ITV Arabic.

21.00 - Israel Song Festival, ITV.

Thursday

11.20 - One Man's Island, documentary, ETV.

18.32 - Family Magazine, ITV Arabic.

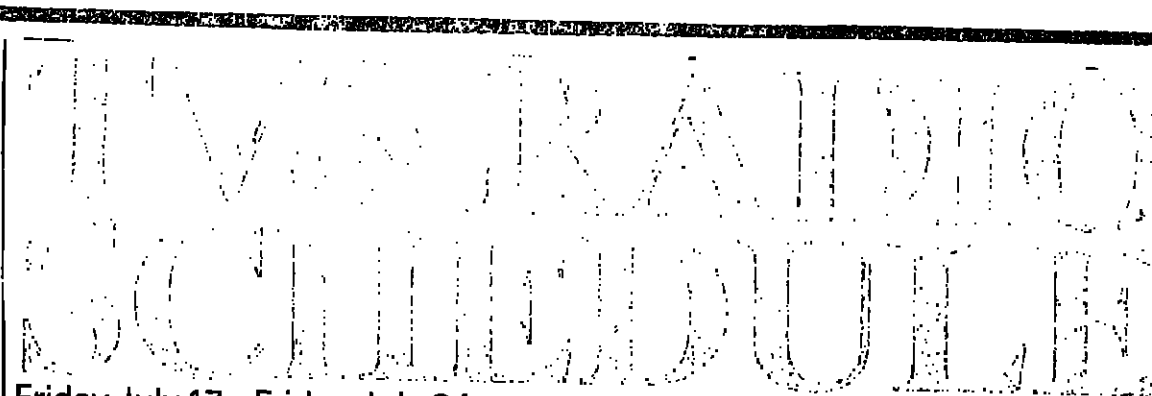
22.00 - Survive - six British one-hour documentaries about the survival of the individual in society, ITV.

... and next Friday

10.10 - Prototypes - ETV feature film.

21.15 - A Fantastic Tropical Country, musical programme with Matti Caspi, ITV.

22.05 - The End, Burt Reynolds directs and stars in this comedy about death. ITV.



Friday July 17 - Friday July 24



'Kim Darby, Glen Campbell and John Wayne confront each other in 'True Grit,' tonight's feature film. (IP5)



LAST WEEK, after six months' acquaintance, we bade farewell to *The Pallisers* on ETV. In their stead, at 14.30 today, comes a great love saga set in 19th-century India, *The Far Pavilions*. The six-part series about an English boy, brought up in an Indian household and in love with an Indian princess, is set against the rich tapestry of the times. The series stars Ben Cross.

JOHN WAYNE, the Big Man of westerns, won an Oscar for his 1969 role in *True Grit*. The film, which will be presented at 22.15 tonight on ITV, is about a young woman who engages the services of a former bounty hunter turned sheriff, to find the men who killed her father. Kim Darby appears in the female lead role. Also in the cast is country-and-western singer Glen Campbell.

PAUL SIMON fans can take in a half-hour of the singer/composer in concert at 19.00 on Saturday, when ITV Arabic presents video clips from his Graceland performance along with segments of his singing tour in South Africa, where he played with local musicians. There will also be interviews with some of the black musicians who accompanied Simon.

FAME, the internationally-acclaimed series highlighting young musical talent, returns to ITV on Sunday in a new time slot - 17.30. This is the fifth year the series is running and most of the original cast have stayed with the show. The first episode in the new series concerns Danny, the would-be comedian, who finds a

new challenge in life when he meets one of his childhood heroes.

TELEVISION is working overtime to teach junior viewers selflessness and concern for others. Here's another programme in the same genre. *Small One* is about the adventures of a male Thumbelina, who together with his friends, travels to distant places to help people in distress. It premieres on ITV at 18.15 on Sunday.

TIME AFTER TIME we are shocked by stories of people burned to death or horribly scarred for life by fire. Many tragedies could be avoided if people knew what fire-fighting procedures to adopt. This is the subject of Sunday's *Innovations and Inventions* on ITV Arabic.

IT'S A PITY that time does not permit the screening of the full programme of *American Ballet Theatre at the Met*, a mixed bill recorded live at the Metropolitan Opera House, New York, in June 1984. On Monday, at 11.20, ETV will show half the programme: *Les Sylphides*, set to music by Chopin, and *Sylvia - Pas de Deux*, set to music by Delibes. The two choreographers respectively are Michel Fokine and George Balanchine. The premier dancers are Mikhail Baryshnikov with Marianna Tcherkassy; and Martine van Hamel with Patrick Bissell.

YITZHAK SHIMONI returns to ITV at 20.02 on Monday with another *Allegro*, which takes a light-hearted approach to classical music via quiz sessions and skits. Guest artists include organist Elizabeth Rolef, the Central Command entertainment troupe, caricaturist Yosef Bass, and pianist Harut Israeli.

(Continued on page L)

ENTERTAINMENT

Jerusalem

THE BEST OF SOHEM ALEICHEM - Stories by the famous Yiddish humorist, performed in English by Michael Schneider and Jeff Gutter. (Hilton, tonight, 9:30)

COMBO II PARGOD - Jazz-rock, hard pop. (Pargod, Wednesday 9:30 p.m.)

DANCE FREE - Express yourself through dance to all kinds of music. Moderators Dina Gal, Miriam Iron. (ICCY, Emek Refa'im 12, buses 18, 14, 4, Sunday, 8:30 p.m.)

CUSH EGOZAN STRING BAND - Country music with the flavour of milk and honey - Hebrew songs in American folkloric style. (Pargod, Thursday, 9:30 p.m.)

LO-LI-POP - A revival of hit songs of the '50s and '60s, in Hebrew, with humour and skits. Performed by a specially chosen group of ex-members of army entertainment troupes. (Jerusalem Theatre, Rebecca Crown, tomorrow, 9:30 p.m.)

MUSICAL MELAVE MALKA - The Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow, 8:30 p.m.)

ON A LOW FLAME - Avner Simms presents original guitar pieces, flamenco, jazz songs. With Jean Claude Jones, guitar and Yaki Levy, drums. (Pargod, tomorrow, 9:30 p.m.)

REMEZ TRIO - Jazz improvisations on bass, percussion and guitar. (Pargod, Monday, 9:30 p.m.)

SPECIAL CANTORIAL CONCERT - Sharmesky Oratorio - the story of the trial by cantor Shmuel Rosenbaum with American choir and cantor Ben-Zion Mendelsohn. Plus cantorial excerpts with cantors



'Rock-video Nights' at Haifa Museum includes a video by U2.

from around the world and the Ankor Choir. (Sherover Theatre, Sunday, 9 p.m.)

YEHUDIT RAVITZ - In her new programme "From Love," including her best hits and songs from her new album. (Sherover Theatre, Thursday, 9 p.m.)

Tel Aviv area

"BOSSEM" - Israeli top rock band. Hard

rock from '60s and '70s. (Rock Cafe, 92 Herbert Samuel, Sundays from 9 p.m.)

GEORGE AND JEANNIE - Jeannie Rabin sings George Gershwin. (Beit Liessin, Upper Cellar, tomorrow, 9:30 p.m.)

KORIN ALAL - Sings songs from her album "Motel" and "Forbidden Fruits." (Beit Liessin, Upper Cellar, tonight, 11:45; Thursday 10 p.m.)

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 17, 1987

THE JERUSALEM POST MAGAZINE

John Wayne stars in the film *True Grit*, Israel TV, 22.15

Mika Korn is the guest of *Shabbat Shalom*, Radio 2nd, 11.05

Billy Joel is recording of a live performance, Educational TV, 11.25

Elizabeth Roloff performs on *Allegro*, Israel TV, 20.02

Michael York stars in the film *The White Lions*, Educational TV, 14.05

Nataneli sings in the 1987 Israel Song Festival, Israel TV, 21.00

Shelley Winters stars in the film *The Posadon Adventure*, Middle East TV, 15.00

Burt Reynolds stars in the film *The End*, Israel TV, 22.05

EDUCATIONAL TV

9.00 Teletext 9.05 Keep Fit 9.15 Rehov Sumsum 9.45 The Heart 10.10 Teletext 10.15 Family Problems 10.30 Teletext 10.35 Mr. Pappaport 10.45 This is it (repeat) 10.50 Far Pavillions (part 1) 10.55 The Portion of the Week 11.00 Famous Paintings 11.00 A New Evening - Shabbat magazine

ARABIC-LANGUAGE PROGRAMMES

16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Concert 2.00.00 Entertainment 20.45 Pop 2 JORDAN TV (unofficial) 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

MIDDLE EAST TV

13.00 Woody Woodpecker 13.30 Westwood Hospital 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie: The World in his Arms 17.00 Super Book 17.30 Fraggle Rock 18.00 Webster 18.30 Family Time 19.00 News 20.00 Fall Guy 21.00 Arabic Movie 22.30 Good News

VOICE OF MUSIC

6.01 Morning Melodies 7.05 Haydn: Symphony No. 8, Divertimento, Quartet for Guitar, Concerto for Lira and Orchestra, Symphony No. 4, 0.00 Muscovitz: "Pictures at an Exhibition"; Respighi: Work of a painter; Liszt: Symphonies; Paganini: "Chapell Windows"; Ayni: 5 Pentimimay; Granada: Goyescas; Hindemith: Mähle der Mäler 12.00 Telkavsky: Trio Op. 10 (Viola); 13.05 Bach: Toccata and Fugue; Franck: Symphony in D (Part 2); 14.05 Haydn: String Quartet "Quintus"; Brahms: Serenade No. 1 (London/Paris); 15.00 Correll: Concerto Grosso Op. 8 No. 5 (St. Martin/Martini); Sarasate: "Carmen" Fantasy for Violin and Orchestra (Perman); Haydn: Symphony No. 35 (L'Espresso Amico); Salomons: 18.00 Honegger: Summer Pastoral; Telkavsky: Sadek for Strings Op. 70; Poulenc: Grand Sonata for 2 Pianos; Brahms: Symphony No. 2 (Royal Philharmonic/Dorall); Bartok: Romanian Dances for Violin and Piano 18.00 "Golden Generation" - forgotten violinists: Brahms: Sonata No. 3, works by Chopin, Suk, Beethoven, Handel, Schubert and Paganini 19.00 Gleason: String Quartet Op. 20; Shostakovich: Piano Quintet 20.00 Israeli songs 20.30 Beethoven: Irish and Scottish Folk songs (Mahlis, Fischer-Dieskau); Grieg: 4 Norwegian Folk songs; Glinka: Kamirinskaya (USSR/Svetlanov); Copland: El Salado Mexican (Cortez/Cortez); Chavez: Sinfonia India (Mazick/Klein); Garshwin: Cuba Overture (Dallas Symphonies); Ploine: "Introduction et Variations sur une rondo populaire"; 23.00 Renaissance and Baroque Music

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary, music 14.05 Culture and Arts Magazine 14.30 Humour 15.00 Magic Moments 16.05 Sabbath Seent - with Yehoram Gaon 16.05 Current Account 17.05 Behind the Headlines - music magazine 18.05 My Week - with journalist Yosef Lipid 19.05 The Weekly Column 20.05 Shabbat song and Readings in the Sephardi Tradition 21.05 Song for the Road 22.05 Folk dances 23.05 Between Friday and Saturday - Yitzhak Livni talks with Ruby Rivlin 00.10 Hebrew songs

ARMY

6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 Morning Supplement 8.00 Good Morning Israel 9.05 Open House 11.05 Right Now 13.05 Hebrew Hits 16.05 Four in the Afternoon 17.00 Evening News 18.05 Economics Magazine 19.05 Sports Magazine 20.05 Questions and Answers on Entertain 21.00 Mabot - TV news 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat

ISRAEL TV

ARABIC-LANGUAGE PROGRAMMES 16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Sports 20.00 The Arab Festival 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 18.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

MIDDLE EAST TV

13.00 Get Along Gong 13.30 Care Bears 14.00 Donnie the Monkey 14.30 World of the Sea 15.00 Those Amazing Animals 16.00 World Wide of Sports 17.00 Soccer 19.00 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

VOICE OF MUSIC

7.05 Lolli: Bellini: C.F.E. Bach: Concerto for 2 Harpsichords and Orchestra (Malcolm, Aveling, English Chamber/Leppard); Paura: "Pelleas et Melisande" (Philadelphia/Munch); Mozart: Violin Concerto No. 5, 0.00 Music Out: 10.00 Jerusalem Symphony Orchestra under Sergiu Celibidescu with Leon Fleischer, piano - Berlin: March from "Les Troyens"; Ravel: Piano Concerto for the left hand; Rachmaninov: Symphony No. 2 12.00 A Great Artist - no details available 13.05 Bach: French Suite No. 3 (Gould); Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra; Brahms: "Liebeslieder Walzer"; Schubert: Symphony No. 8, "Great" (Berlin/Bohm); 14.00 Musical Medley 16.00 Claude Debussy: 18.40 Debussy: Piano Trio 17.00 Michel Telo, piano - Beethoven: Sonata Op. 106; Zernan: "Contra Altus" - 5 Pieces for Piano; Schumann: Humoresque 19.00 Piano Drama 19.00 My Concert 21.00 Opera - Strauss: "Die Fledermaus" 22.00 Good News

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary, music 14.05 Culture and Arts Magazine 14.30 Humour 15.00 Magic Moments 16.05 Sabbath Seent - with Yehoram Gaon 16.05 Current Account 17.05 Behind the Headlines - music magazine 18.05 My Week - with journalist Yosef Lipid 19.05 The Weekly Column 20.05 Shabbat song and Readings in the Sephardi Tradition 21.05 Song for the Road 22.05 Folk dances 23.05 Between Friday and Saturday - Yitzhak Livni talks with Ruby Rivlin 00.10 Hebrew songs

ARMY TWO

6.05 Songs of Matti Capel 12.05 Hit Songs 14.05 Hebrew songs 17.05 Love songs

DAILY ENGLISH BROADCASTS

ISRAEL RADIO on 676 and 1440 kilohertz (AM) 7.00-7.15 News, 13.00-13.15 Personal Questions SUNDAY - "This Land" travel magazine MONDAY - "Midstream" consumer and community affairs TUESDAY - "Israel Mosaic" weekly magazine WEDNESDAY - "With me in the studio" guest interview THURSDAY - "Studio Three" arts magazine FRIDAY - "Thank Goodness It's Friday" Sabbath eve programme SATURDAY - "Spotlight" people and issues in the news 17.00-17.15 News, 20.00-20.15 News

EDUCATIONAL TV

9.00 Teletext 9.05 Keep Fit 9.15 Rehov Sumsum 9.45 The Heart 10.10 Teletext 10.15 Family Problems 10.30 Teletext 10.35 Mr. Pappaport 10.45 This is it (repeat) 10.50 Far Pavillions (part 1) 10.55 The Portion of the Week 11.00 Famous Paintings 11.00 A New Evening - Shabbat magazine

ARABIC-LANGUAGE PROGRAMMES

16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Sports 20.00 The Arab Festival 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 18.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

VOICE OF MUSIC

7.05 Lolli: Bellini: C.F.E. Bach: Concerto for 2 Harpsichords and Orchestra (Malcolm, Aveling, English Chamber/Leppard); Paura: "Pelleas et Melisande" (Philadelphia/Munch); Mozart: Violin Concerto No. 5, 0.00 Music Out: 10.00 Jerusalem Symphony Orchestra under Sergiu Celibidescu with Leon Fleischer, piano - Berlin: March from "Les Troyens"; Ravel: Piano Concerto for the left hand; Rachmaninov: Symphony No. 2 12.00 A Great Artist - no details available 13.05 Bach: French Suite No. 3 (Gould); Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra; Brahms: "Liebeslieder Walzer"; Schubert: Symphony No. 8, "Great" (Berlin/Bohm); 14.00 Musical Medley 16.00 Claude Debussy: 18.40 Debussy: Piano Trio 17.00 Michel Telo, piano - Beethoven: Sonata Op. 106; Zernan: "Contra Altus" - 5 Pieces for Piano; Schumann: Humoresque 19.00 Piano Drama 19.00 My Concert 21.00 Opera - Strauss: "Die Fledermaus" 22.00 Good News

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary, music 14.05 Culture and Arts Magazine 14.30 Humour 15.00 Magic Moments 16.05 Sabbath Seent - with Yehoram Gaon 16.05 Current Account 17.05 Behind the Headlines - music magazine 18.05 My Week - with journalist Yosef Lipid 19.05 The Weekly Column 20.05 Shabbat song and Readings in the Sephardi Tradition 21.05 Song for the Road 22.05 Folk dances 23.05 Between Friday and Saturday - Yitzhak Livni talks with Ruby Rivlin 00.10 Hebrew songs

ARMY

6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 Morning Supplement 8.00 Good Morning Israel 9.05 Open House 11.05 Right Now 13.05 Hebrew Hits 16.05 Four in the Afternoon 17.00 Evening News 18.05 Economics Magazine 19.05 Sports Magazine 20.05 Questions and Answers on Entertain 21.00 Mabot - TV news 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat

ARMY TWO

6.05 Songs of Matti Capel 12.05 Hit Songs 14.05 Hebrew songs 17.05 Love songs

EDUCATIONAL TV

9.00 Teletext 9.05 Keep Fit 9.15 Rehov Sumsum 9.45 The Heart 10.10 Teletext 10.15 Family Problems 10.30 Teletext 10.35 Mr. Pappaport 10.45 This is it (repeat) 10.50 Far Pavillions (part 1) 10.55 The Portion of the Week 11.00 Famous Paintings 11.00 A New Evening - Shabbat magazine

ARABIC-LANGUAGE PROGRAMMES

16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Sports 20.00 The Arab Festival 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 18.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

VOICE OF MUSIC

7.05 Lolli: Bellini: C.F.E. Bach: Concerto for 2 Harpsichords and Orchestra (Malcolm, Aveling, English Chamber/Leppard); Paura: "Pelleas et Melisande" (Philadelphia/Munch); Mozart: Violin Concerto No. 5, 0.00 Music Out: 10.00 Jerusalem Symphony Orchestra under Sergiu Celibidescu with Leon Fleischer, piano - Berlin: March from "Les Troyens"; Ravel: Piano Concerto for the left hand; Rachmaninov: Symphony No. 2 12.00 A Great Artist - no details available 13.05 Bach: French Suite No. 3 (Gould); Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra; Brahms: "Liebeslieder Walzer"; Schubert: Symphony No. 8, "Great" (Berlin/Bohm); 14.00 Musical Medley 16.00 Claude Debussy: 18.40 Debussy: Piano Trio 17.00 Michel Telo, piano - Beethoven: Sonata Op. 106; Zernan: "Contra Altus" - 5 Pieces for Piano; Schumann: Humoresque 19.00 Piano Drama 19.00 My Concert 21.00 Opera - Strauss: "Die Fledermaus" 22.00 Good News

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary, music 14.05 Culture and Arts Magazine 14.30 Humour 15.00 Magic Moments 16.05 Sabbath Seent - with Yehoram Gaon 16.05 Current Account 17.05 Behind the Headlines - music magazine 18.05 My Week - with journalist Yosef Lipid 19.05 The Weekly Column 20.05 Shabbat song and Readings in the Sephardi Tradition 21.05 Song for the Road 22.05 Folk dances 23.05 Between Friday and Saturday - Yitzhak Livni talks with Ruby Rivlin 00.10 Hebrew songs

ARMY

6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 Morning Supplement 8.00 Good Morning Israel 9.05 Open House 11.05 Right Now 13.05 Hebrew Hits 16.05 Four in the Afternoon 17.00 Evening News 18.05 Economics Magazine 19.05 Sports Magazine 20.05 Questions and Answers on Entertain 21.00 Mabot - TV news 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat

ARMY TWO

6.05 Songs of Matti Capel 12.05 Hit Songs 14.05 Hebrew songs 17.05 Love songs

EDUCATIONAL TV

9.00 Teletext 9.05 Keep Fit 9.15 Rehov Sumsum 9.45 The Heart 10.10 Teletext 10.15 Family Problems 10.30 Teletext 10.35 Mr. Pappaport 10.45 This is it (repeat) 10.50 Far Pavillions (part 1) 10.55 The Portion of the Week 11.00 Famous Paintings 11.00 A New Evening - Shabbat magazine

ARABIC-LANGUAGE PROGRAMMES

16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Sports 20.00 The Arab Festival 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 18.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

VOICE OF MUSIC

7.05 Lolli: Bellini: C.F.E. Bach: Concerto for 2 Harpsichords and Orchestra (Malcolm, Aveling, English Chamber/Leppard); Paura: "Pelleas et Melisande" (Philadelphia/Munch); Mozart: Violin Concerto No. 5, 0.00 Music Out: 10.00 Jerusalem Symphony Orchestra under Sergiu Celibidescu with Leon Fleischer, piano - Berlin: March from "Les Troyens"; Ravel: Piano Concerto for the left hand; Rachmaninov: Symphony No. 2 12.00 A Great Artist - no details available 13.05 Bach: French Suite No. 3 (Gould); Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra; Brahms: "Liebeslieder Walzer"; Schubert: Symphony No. 8, "Great" (Berlin/Bohm); 14.00 Musical Medley 16.00 Claude Debussy: 18.40 Debussy: Piano Trio 17.00 Michel Telo, piano - Beethoven: Sonata Op. 106; Zernan: "Contra Altus" - 5 Pieces for Piano; Schumann: Humoresque 19.00 Piano Drama 19.00 My Concert 21.00 Opera - Strauss: "Die Fledermaus" 22.00 Good News

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary, music 14.05 Culture and Arts Magazine 14.30 Humour 15.00 Magic Moments 16.05 Sabbath Seent - with Yehoram Gaon 16.05 Current Account 17.05 Behind the Headlines - music magazine 18.05 My Week - with journalist Yosef Lipid 19.05 The Weekly Column 20.05 Shabbat song and Readings in the Sephardi Tradition 21.05 Song for the Road 22.05 Folk dances 23.05 Between Friday and Saturday - Yitzhak Livni talks with Ruby Rivlin 00.10 Hebrew songs

ARMY

6.05 Morning Sounds 6.30 Open Your Eyes - songs, information 7.07 Morning Supplement 8.00 Good Morning Israel 9.05 Open House 11.05 Right Now 13.05 Hebrew Hits 16.05 Four in the Afternoon 17.00 Evening News 18.05 Economics Magazine 19.05 Sports Magazine 20.05 Questions and Answers on Entertain 21.00 Mabot - TV news 21.30 University on the Air (repeat) 22.05 Popular songs 23.05 The 24th Hour 00.05 Night Birds - songs, chat

ARMY TWO

6.05 Songs of Matti Capel 12.05 Hit Songs 14.05 Hebrew songs 17.05 Love songs

EDUCATIONAL TV

9.00 Teletext 9.05 Keep Fit 9.15 Rehov Sumsum 9.45 The Heart 10.10 Teletext 10.15 Family Problems 10.30 Teletext 10.35 Mr. Pappaport 10.45 This is it (repeat) 10.50 Far Pavillions (part 1) 10.55 The Portion of the Week 11.00 Famous Paintings 11.00 A New Evening - Shabbat magazine

ARABIC-LANGUAGE PROGRAMMES

16.30 News roundup 16.32 Love Boat 17.20 Entertainment 17.50 Arabic film 18.20 Programme Trailer 19.30 News HEUREV PROGRAMMES resume at 20.00 with a Shabbat Eve Programme presented by Avraham Burg and Elvira Strum 21.15 Party Time - entertainment programme hosted by Rivka Michael 22.15 True Grit. Henry Hathaway's 1969 film stars John Wayne and Glen Campbell 00.20 News

ISRAEL TV CHANNEL 2

19.00 Sports 20.00 The Arab Festival 21.00 Pop 2 JORDAN TV (unofficial) 17.30 Cartoons 18.00 French Hour 18.30 News in Hebrew 20.00 News in Arabic 20.30 Together We Stand 21.10 Sports Special 20.00 Wrestling 21.00 Movie: Man of a Thousand Faces 22.00 News in English 22.20 If Tomorrow Comes

VOICE OF MUSIC

7.05 Lolli: Bellini: C.F.E. Bach: Concerto for 2 Harpsichords and Orchestra (Malcolm, Aveling, English Chamber/Leppard); Paura: "Pelleas et Melisande" (Philadelphia/Munch); Mozart: Violin Concerto No. 5, 0.00 Music Out: 10.00 Jerusalem Symphony Orchestra under Sergiu Celibidescu with Leon Fleischer, piano - Berlin: March from "Les Troyens"; Ravel: Piano Concerto for the left hand; Rachmaninov: Symphony No. 2 12.00 A Great Artist - no details available 13.05 Bach: French Suite No. 3 (Gould); Haydn: Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra; Brahms: "Liebeslieder Walzer"; Schubert: Symphony No. 8, "Great" (Berlin/Bohm); 14.00 Musical Medley 16.00 Claude Debussy: 18.40 Debussy: Piano Trio 17.00 Michel Telo, piano - Beethoven: Sonata Op. 106; Zernan: "Contra Altus" - 5 Pieces for Piano; Schumann: Humoresque 19.00 Piano Drama 19.00 My Concert 21.00 Opera - Strauss: "Die Fledermaus" 22.00 Good News

RADIO 1st

6.03 Programmes for Olim 7.30 Programme in Easy Hebrew 8.05 Oriental songs 10.05 Hebrew songs and dances 11.05 The Sixth Day 12.05 Mid-East Melody 13.00 News in English 13.30 News in French 14.00 Children's programmes 15.00 Shabbat Eve Programme 16.00 In Memory of Esther Sarel 17.10 Folk songs 18.00 Literary Magazine 19.00 Songs for Shabbat 19.30 Programmes for Olim 22.05 It's Good to Sing 23.05 Oriental songs

RADIO 2nd

6.04 Editorial Review 6.10 Gymnastics 6.30 News roundup 6.32 Green Light - drivers' corner 7.00 This Morning - news magazine 8.05 Children's programme 8.05 Morning Star - Idol Gorme and Steve Lawrence 10.05 All Shades of the Network 12.10 O.K. on Two 13.00 Midday - news commentary

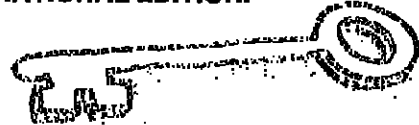
Justice for all



The law has been very busy in Israel these days. A lot of people have been doing a lot of alleged mischief, keeping prisons full and newspapers in business. The message is clear: step out of line and wham! they throw the book at you; pow! you have to pay a big fine; blif! they haul you off to the hoosegow; gevalt! everybody talks about you as if you'd just robbed the First National.

Now, anyone can end up manacled to the wrong end of the long arm of the law. Like liars and litterers. Recently, an ominous precedent was set in Beersheba when a woman was heavily fined for lying about her age. Vanity is one thing but bureaucracy is another; she did succeed in changing the legal registration of her age in 1982 from a washed-out 35 to a spry 28, but the State of Israel doesn't like to be fooled, and there was no mercy when it was discovered that the old girl had fibbed. Meanwhile, the justice minister was crusading against that other notorious brand of hoodlum, litterbugs, who will probably try in hell when the time comes but while here on Earth making our clean-lovin' lives miserable should be punished for their dastardly deeds. The minister suggested jail terms as maximum punishment. Fifteen-to-twenty would teach the slob a lesson, and prove once and for all that crime doesn't pay.

Your friends and relatives overseas want the true story of life in Israel. Give them all the dirt — as well as the noble achievements — with a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION.



THE JERUSALEM
POST

P.O.B. 81, JERUSALEM 91000

Subscriptions can be handed in at
He'atid, 38 Rehov Yafa, Jerusalem
The Jerusalem Post, 9 Rehov Carlebach, Tel Aviv
The Jerusalem Post, 18 Rehov Nordau, Haifa

Please send The Jerusalem Post International Edition to:

Name

Address

City State/Zip

Country

My cheque for (see rates below) is enclosed.
Please send a gift card to the recipient in my name.

NAME

ADDRESS

AIRMAIL SUBSCRIPTION RATES

	6 Months	1 Year
U.S.A., U.K., Europe	US\$30*	US\$49.95*
Other countries	US\$35*	US\$60.95*

* Payment may be made in Israeli shekels — add 16% VAT.

Greer Fay Cashman

(Continued from page 1)

IN OCTOBER 1975, naturalists around the world were excited to learn about a totally new strain of lions. Discovered in Timbavati, Africa, they were normal lions in every way. They were white — not albinos, but lions with coats as white as those of polar bears. It is this discovery which inspired *The White Lions*, a drama about a Texas family which settles in the African jungle, and struggles to keep the white lions alive. The film, which will be shown Tuesday on ETV at 14.05, features Michael York, Glynnis O'Connor, Lauri Lynn Meyers and Donald Moffat.

A FIVE-PART Italian Television production brings to light little-known episodes from Leonardo da Vinci's life as painter, sculptor, writer, scientist, botanist and musician. It begins on Tuesday at 22.20 on ITV. The series opens in 1452 with Leonardo's childhood. Philippa Leroy takes the title role.

JEAN AND NANCY have been friends since early childhood. Jean's new boyfriend has promised to take her to the country club to celebrate their high school graduation, but it turns out that he's racially prejudiced and doesn't want Nancy around (Nancy is of Chinese origin). Jean doesn't have the courage to tell Nancy the truth, nor does she want to miss out on the social event of the year. In *Straight to the Point* at 14.05 on Wednesday on ETV, Nancy has to work out her priorities.

NATURE LOVERS who also enjoy Disney-style animation can have the best of both worlds at 17.30 on Wednesday, when they can watch *Ranger's Guide to Nature*. The programme is part of *The Wonderful World of Walt Disney* series now in its third week on ITV. This particular episode combines wildlife film with animation, as Donald Duck's three young nephews learn to appreciate the environment of the forest ranger.

ITV ARABIC has a vast audience for its programme on agriculture. Local farmers and those over the borders are keen to learn anything that will help to improve quality and yield. The two subjects on Wednesday's *Farming Today* magazine at 18.32 are growing wheat in the desert with Dr. Ya'acov Amir, and the effects of advanced agricultural techniques on Israel's flower industry with Hillel Mintz, director of the Israel Flower Council.

THE Israel Song Festival, precursor of the pre-Eurovision song contest, has been revived by the Israel Broadcasting Authority. This year's 12 competing songs will be presented at the Arad Festival of Song. The festival will be broadcast live on Wednesday on ITV. Because transmission begins at 21.00, *Mabat News* will be relayed an hour later than usual at 22.10. Transmission of the festival will resume after the news. Compere of the Israel Song Festival will be Naomi Shemer, whose composition "Jerusalem of Gold" made its debut at the 1967 Israel Song Festival.

KEITH BROCKIE is a young Scots naturalist and artist whose paintings and drawings were published under the title *One Man's Island*, by J. M. Dent & Sons. The book inspired Field Art Productions to produce a documentary film bearing the same name as the book. The result is a haunting wildlife documentary which takes the viewer to the natural habitat of the birds far up in the mountains. From there, it plunges to the lowest underwater depths to explore the domain of the creatures



York and O'Connor in 'White Lions.'

of the sea. *One Man's Island* will be shown Thursday on ETV at 11.20.

REHABILITATING JUVENILE delinquents, recycling old clothing and summer fashions for youth are the main features of *Family Magazine* at 18.32 on ATV, Thursday.

STRIPPED OF the supports which society provides, human beings have repeatedly proved their capacity for survival, despite long ordeals of torture, being lost at sea, in the mountains or in the desert. Some astonishing, true survival stories, including those of Jews in Nazi concentration camps, have been compiled into six documentary programmes of one hour each, which will be screened on Thursdays at 22.00 on ITV. Some of the stories may be seriously disturbing for young people. Parents should be forewarned that *inter alia* *Survive* describes the manner in which cannibalism has contributed to physical survival.



Elin Hunt plays the 'Quarterback Princess.'



Il Purgod play jazz-rock and hard hop at Jerusalem's Purgod, Wednesday.

THEATRE

Productions are in Hebrew unless otherwise stated.

Haifa area

ABANDONED PROPERTY — By Shulamitapid. Directed by Aharon Almog. A women Theatre production dealing with war in the family and the conflict between a mother and her two daughters. Jaffa, Tuesday through Thursday, 8.30 p.m., Wednesday 4.30 p.m. also

YIA'S SUMMER — Monodrama with Ya Almog, based on an extract from his autobiography. The 10-year-old daughter of Holocaust survivors comes home on boarding school to spend the summer with her insane mother. A Beit Liessin Municipal Theatre production, directed by Itzik Weingarten. (Beit Liessin, Monday, Thursday, 9 p.m.)

JAMMO AND SON — Tragic-comedy about two street sweepers and their night journey through the streets of a strange city search for justice. (Old Jaffa, Haasimtah, Monday, 8.30 p.m.)

SE CHINESE — Comedy by Murray Alper. Directed by Niki Nital. About a man who doesn't resemble his Chinese parents. (T.A., Beit Hahayal, Monday, Jaffa, Haasimtah, Tuesday, 9 p.m.; Beit Liessin, Wednesday, 9 p.m.)

CHOCOLATE HORSES — Written and directed by Motti Auerbach. The story of a young couple's efforts to start a new life after surviving the Holocaust. (Neveh Zedek, Wednesday, 9 p.m.)

CITIZEN ABOVE ALL SUSPICION — About a police commissioner who tests his ability to remain above suspicion even after committing a murder. Adapted and directed by Aharon Almog. A Neveh Zedek Theatre production. (Neveh Zedek, tonight, 10; Thursday, 9 p.m.)

DOLORED PENCILS — Written and directed by Constantin Anatol. About an

artist's attempt to see and draw life in pretty colours. (Old Jaffa, Haasimtah, Thursday, 9 p.m.)

FAMILY ALBUM — By Naftali Yavin. Directed by Hanan Yavin. An ordinary family discovers the dangers of daily routine and loss of values. (Old Jaffa, Haasimtah, tonight, 10; Wednesday 9.30 p.m.)

FREE COUPLE — By Dario Fo. Beit Liessin production. Comedy about a young couple's sexual experiments. (Herzliya, Daniel Tower, tonight, 10.30; Beit Liessin, tomorrow, 9; Tuesday, 8.30 p.m.)

GROS CALIN — Satire by Emile Ajar. Haasimtah production. (Old Jaffa, Haasimtah, tonight, 11)

"HAZMAN HATZAROV" — Directed by Ella Alterman. Based on the book by David Grossman. Musical direction Miki Gavrilov. (Rishon LeZion, Tzavta tonight, 10; T.A., Tzavta, Monday, 9.30 p.m.)

IN THE KITCHEN: Man Is Not a Bird — Written and directed by Ruth Hazan. A Kibbutz Theatre production. About a day in a kibbutz kitchen and what happens when a group of women are "thrown" together. (Tzavta, tomorrow, 8.30 p.m.)

THE MAINTENANCE MAN — Comedy by Richard Harris about a man's relationships with his ex-wife and girlfriend. (Herzliya, David, tonight, 10; Kiryat Ono, Malinas, tomorrow, 9 p.m.; Beit Liessin, Sunday, 8.30 p.m.)

ORPHANS — Interesting things happen when a rich elegant man enters the lives of two orphans living on the fringe of society. Directed by Ilan Eldad. (Beit Liessin, tonight, 9; Wednesday, 8.30 p.m.)

PAULA — Monodrama by Motti Lerner. Directed by Ram Levi. With Edna Fiedel. The character of Ben-Gurion through the eyes of his wife. (Tzavta, Sunday, 8.30 p.m.)

"RAHAMIM RAHAMIM" — The eve of Israel's independence, and inhabitants of the Jewish ghetto in Morocco prepare to leave. (Old Jaffa, Haasimtah, tomorrow, 10.30 p.m.)

"STALLERHOF" — By Franz Kroetz. Habimah Theatre production. A love affair between the retarded daughter of Bavarian farmers and the farm's hired worker. Habimah, Meskin, tomorrow, 9 p.m.; Sunday through Thursday, 8.30 p.m.

"TIRONUT" — By Hillel Mittelputnik. Directed by Ilan Ronen. Performed by the Zahal Theatre. (Tzavta, today, 3)

Haifa

AVIA'S SUMMER — See T.A. (Theatre Club, Sunday, Tuesday, Wednesday, 9 p.m.)

CRIME SQUAD — By Chaim Marin. Haifa Municipal Theatre production. An in-depth exploration of local crime. (Wail Salib, tomorrow, 8.30 p.m.)

MAX, MAURICE, BELLA, MORDOCH, AND ZEBISIK THE HORSE — Musical comedy about two small-time hoods and their dreams of a rosy future. (Kiryat Atz, Mofet, tomorrow, 9 p.m.)

THE OPSIMIST — By Emile Habibi. Haifa Municipal Theatre production. (Theatre Club, tomorrow, 9 p.m.)

Beersheba

ONLY ON SUNDAYS — Comedy about two tenants of an old-age home and their escapist fantasies. Translated by Dan Almogor. A Beersheba Municipal Theatre production. (Beersheba Theatre, tomorrow through Thursday)

Others

AVIA'S SUMMER — See T.A. (Yavne, Mofet, tomorrow, 9.00 p.m.)

DANCE

Jerusalem

CINDERELLA — Fully-staged production by the Israel Ballet. Choreography: Bertha Yampolsky; Music: Prokofiev. (Sherover Theatre, Tuesday, Wednesday 4.30 p.m.)

THE ISRAEL BALLET — Premiere performances: "Symphonic Fantasy" (music: Martini) and "Carmen" (choreography: Bertha Yampolsky; music: Bizet) (Sherover Theatre, Monday, 8.30 p.m.)

Others

"AU COEUR DE LA DANSE" — Folk-dance troupe from Bress, France, directed by Maurice Legendre. (Ellat, Ophira Park, Thursday, 8.30 p.m.)

Jerusalem

3500 YEARS OF CHINESE CERAMICS — over 350 superb examples from the Sackler Collection. Till Nov. (Sperius Galleries, Israel Museum.)

WONDROUS INDIA — A delightfully mixed bag of art and folk art, with dressing up for kids and Indian dancing. Till Oct. (Israel Museum Youth Wing.)

CRUSADER ART — Sculpture and architectural fragments from the Latin Kingdom of Jerusalem. (Rockefeller Museum.)

MEXICAN TEXTILES — Colourful historical review of styles and techniques (Palevsky Design Pavilion, Israel Museum.)

TRADITION AND REVOLUTION — The Jewish renaissance in Russian avant-garde art of the early Twenties. Till October 6. (Nash Gallery, Israel Museum.)

BORIS ARONSON — Designs, decor, paintings and sculpture by late great Yiddish Theatre and Broadway designer. Till October 6. (Cohen Gallery, Israel Museum.)

ISLAMIC JEWELRY — Magnificent and didactic exhibition drawn from international collections. Till Sep. 20. (Israel Museum.)

JACK LEVINE — Etchings and lithographs of gangsters, molls and historical Jewish figures by American master of portrait satire. Through July. (American Cultural Centre, 19 Keren Hayesod, Tel. 222376.)

LUDWIG BLUM — Paintings and drawings of Jerusalem during the 1948 siege by late academic master. Till August 5. (Turkmen Post Military Museum, 1 Hayi Handasa.)

DAVID BEN SHAUL — Mini-retrospective of brilliant lithographs, screenprints and aquatints by veteran Jerusalem artist. Through August. (Jerusalem Print Workshop, Tel. 288614.)

BEZALEL ACADEMY — End of year exhibitions. Sculpture, Environmental and Industrial Design. Till July 21 (Jerusalem Artists House); all other departments, also till July 21. (Bezalel Academy, Rehov Bezalel.)

HANNAH HEIMAN — Recent paintings. Till July 21 (Shatz Gallery, Rehov Shatz, Tel. 243777.)

DANIELA BRAFMAN — Recent drawings. Till July 21 (Artists House.)

JANNY HAAKSMAN-KLASMER — Recent photo works. Till July 20 (Gallery Gimel, 4 King Shlomo, Tel. 227636.)

RUTH COHN — Recent works. Till July 29. (Alka Brown Gallery, Rehov Yad Harutim, Tel. 24101.)

TAMI FOGEL — Expressive figure drawings and small oils. Till July 26. (Municipal Gallery, 17 Jaffa Road.)

YANNIE KLASMER-HAAKSMAN — Brilliant negative colour prints. Till July 20. (Gallery Gimel, 4 King Shlomo, Tel. 227636.)

HELEN BAR-LEV — Drawings of Jerusalem. Till August 20. (Beit Ariela, 8 Akiva.)

Tel Aviv area

MAREES TO PICASSO — Masterworks from the Van der Heydt Collection in Wuppertal, West Germany. Through August. Also the photographs of EUGENE SMITH. (Tel Aviv Museum, King Saul Blvd., Tel. 257361.)

GEORGE GROSZ — Important works from the Berlin Years by this master of German art between the wars. (Helen Rubinstein Pavilion, Tel Aviv, Tel. 287196.)

MOSHE KUPFERMAN — works on paper from 1987. (Givon Fine Art, 35 Gordon.)

SHULAMIT BARASH — dialogue in ceramics, paintings and sculpture by late great Yiddish Theatre and Broadway designer. Till October 6. (Cohen Gallery, Israel Museum.)

DINA TAMIR — Works in enamel. Through July. (Digit Gallery, 43 Frishman, Tel. 237586.)

NATURE AND STILL LIFE — shows works by some of Israel's better easel painters: Avni, Klipsch, Stettner and Reichwarger. Till July 23. (Chelouche Gallery, 14 Chelouche, Neve Tzedek, Tel. 660845.)

YIGAL MIRON — Sculptures from the Galilee. Till July 30. (Kibbutz Art Gallery, 25 Dov Hoz, Tel. 232533.)

FENNEKER — German film posters from the Twenties. Through July. (Goethe Institute.)

Haifa/North

ANSEL ADAMS (1902-1984) — Major show of his photographs, mostly landscapes. (Haifa Museum of Modern Art, 28 Shabtal Levy, Tel. 523255.)

MODADA — Summer-long exhibition of fashions in the spirit of Dada. (Museum Janco-Dadu, Ein Hod, Tel. 842350.)

PAST PLACES VISITED — Bronze sculptures by Dorothy Robbins. Till July 23. (Mishkan Lomana, Eilat Harod, Tel. 06-531670.)

NORA AND NAOMI — Monumental ceramic "tree" sculptures. Through September. (Haifa University Art Gallery.)

MARIAN KORN — Etchings and multimedia prints made between 1970 and 1987 in the Tokyo studio of this European artist. (Tikotin Museum of Japanese Art, Tel. 383554.)

DAN LEVIN — "Line, Frame, Environment" — new sculptures. Opening July 18. (Haifa Museum of Modern Art, 28 Shabtal Levy, Tel. 523255.)



'Negative Print' by Yannie Klasmer-Haaksman (Gallery Gimel, Tel Aviv.)

Rock, etc. Gilead Limor

JUST IN case you are still wondering what to do during the summer holidays, there is a lot going on as far as our local heroes are concerned.

Consider this offer: for NIS 25, you can watch a large number of Israeli musicians and groups in one live event called *Wet Rock*, which will last 48 hours.

Before you jump up and scream "Woodstock," listen further: between each act, members of the audience can take a quick dip in the swimming pool. If you prefer, you can even watch the concert from the pool.

This event is taking place in Arad this coming Tuesday. Every year, musicians get together for the Arad Festival. This year, the marathon performance, which will take place within the festival will feature some of Israel's top artists.

Yehudit Ravitz, Mushina, Corinne Allal, Tova Gertner, Ehud Banai, Dafna Armoni and Ariel Zilber will perform. A special section of the performance will be set aside for young talent, groups such as Punch, Moscow and Tattoo. The Central Command Troupe, one of the Israeli Army's entertainment troupes, will perform during the day. Israeli video clips will be projected on a huge screen from late night until dawn.

During the show performances will be relayed on the screen.

Wet Rock will begin this coming Tuesday, July 21, and will last for 48 hours. Tickets for the entire *Wet Rock* event will cost NIS 25; for 12 hours of the event (i.e. one evening), NIS 15, and for the daytime events, including swimming, NIS 6. It seems worthwhile travelling to Arad for even part of, if not the complete, festival. Remember, however, that Tina Turner will be performing on Tuesday night in Tel Aviv, so plan carefully.

"WILL DAVID BOWIE be coming to Israel?" This is one of the most frequent questions I'm asked these days. Rumours abound that Bowie doesn't particularly wish to come here, but that his manager is insisting on it. Unfortunately, at this moment I can't be the bearer of good news.

Never Let Me Down (CBS), Bowie's latest album, maintains a steady dance beat throughout, although it is a long shot from his former releases, *Let's Dance* and his soundtrack music for *Absolute Beginners*.

Bowie touches several complex subjects on this album. Opening with "Day In, Day Out" he explores the lives of illegal aliens, orphans,



Israeli rocker Corinne Allal

48 HOURS

prostitutes and other outcasts. In "Time Will Crawl" he foresees a very grey 21st century, and examines today's fads in "Beat of Your Drum."

More hostile than the Spiders from Mars is the "Glass Spider," a creature which "having devoured its prey, it would drape the skeletons over its web..." No less sinister is "Shining Star," a dark picture of violence surrounding an extraordinary desire for love, a picture rectified in "87 and Cry."

Bowie definitely seems to be returning to another experimental period—such as the one in 1977 with his eccentric album *Heroes*—and he succeeds, even without the help of his

long-time colleague Brian Eno. The album features a host of excellent musicians, the only immediately recognizable name being that of Peter Frampton, who plays lead guitar on the majority of tracks.

This album has been designed to sell and will probably do quite well here, as the date set for Bowie's performance in late September approaches.

ANOTHER ALBUM which should sell due to its artist's visit is *Let Me Up (I've Had Enough)* (General Music) by Tom Petty and the Heartbreakers who is due to perform with Bob Dylan in September, as part of their two-year-old collaboration. Petty's release, the eighth Heartbreakers album to date, features good ol' rock 'n' roll.

Let Me Up didn't begin as an album. It originated during a month's stay in Los Angeles, between tours. Petty landed the band and himself in a studio to try out two or three songs which Heartbreakers guitarist Mike Campbell had written. Thirty days later, the group had no less than 30 songs, and had made dozens of takes for each song.

The material was kept on ice until the group could return to the studio in L.A. Eleven songs were selected,

overdubbed and finally mixed. The result: an album featuring some of the best material by Tom Petty and the Heartbreakers to date, performed exclusively by the group, without special guests or a producer.

The album offers much variety, a blend of rock, folk, blues, country and soul. Unlike previous releases, this album lacks the feel of studio accuracy and tends to come alive on the turntable, unlike many productions.

This unusual feel is due to the fact that the songs were hastily written and recorded, the band having no intentions to produce an album. "The real magic of rock music," comments Petty, "is that it sounds so free, which is why most good bands sound better when they're warming up. We almost had to trick ourselves to get that feeling on tape."

And a rock feel it certainly is—coarse rock, somewhat refined, but short of "proper" studio recording. And it's at its best in the opening number and first single "Jammin' Me," and in other selections such as "The Damage You've Done," "All Mixed Up" and the title track "Let Me Up (I've Had Enough)."

Let Me Up (I've Had Enough) proves that "rock 'n' roll is here to stay."

In the wings David Horovitz

NOBODY WHO saw Derek Jacobi in the lead role of the BBC's production of *Claudius* will ever forget him.

Dribbling, twitching and stammering his way from age 17 to 65 as Robert Gracius, the unlikely Roman emperor, Jacobi somehow contrived to be utterly convincing while sweltering in the hot studio lights beneath endless layers of latex and padding.

While undoubtedly his best-known character, *Claudius*, is but one of a host of eccentric and deformed individuals that Jacobi has brought to life in a stage career that goes back to 1960.

He is rather bemused as to why casting directors have turned to him for their *Claudius*es and *Cyranos*, but is sensible enough not to question the good fortune that has kept him in more or less full employment since he made his debut, fresh from Cambridge University, with the Birmingham Repertory Company.

The truth is, however, that Jacobi, even on a relaxed afternoon in the garden of his Hampstead home, gives off more than a whiff of eccentricity himself.

For he is that most rare of creatures, an actor who is genuinely shy, a public figure ill at ease in public, a

loner who prelates the quiet solitude of his garden to the crowded London nightspots where his colleagues willingly submit to the demands of the paparazzi.

Even a short interview is a strain, a "necessary evil" as he puts it, essential if bums are to be put on seats.

All of which rather begs the question: Why, of all things, did an intensely private man like Derek Jacobi choose to become an actor?

"It's a horrible cliché," he says after a lengthy pause, "but it's true—acting was all I ever wanted to do, as far back as I can remember. I have no other talents, no other means of making a living, except maybe begging."

His sentences come slowly, and he constantly looks around his garden or down at the cat on his lap before speaking, as if seeking reassurance: "I've been dogged by good luck," he manages after another pause. "One Wednesday matinee at Birmingham, Laurence Olivier happened to be out front, and he offered me a job at the National Theatre. So I was never out of work in the first 11 years of my career. Then *Claudius* came along, and that was another piece of luck..."

Jacobi is so disarmingly modest that, for a moment or two, one almost believes that his career has



Derek Jacobi and Isla Blair in 'Mad, Bad and Dangerous to Know.'

A VERY PRIVATE MAN

been nothing but an amazing run of good fortune. Then one remembers that incredible *Claudius*.

"Yes," he concedes with a sigh. "That was a very difficult part to play. You see, we shot it in sequence. So first of all, in the first episode, I played this old man, looking back, no longer twitching and stammering so much."

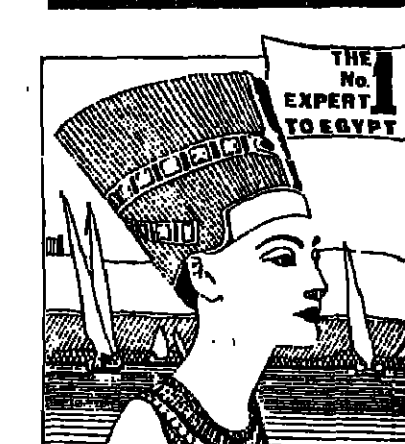
"It was a job to decide how little to stammer then, and then how much as a young man."

"But it really was pure luck that I got that part," he continues. "I wasn't the first choice by a long way. Initially the BBC had planned to have two people playing *Claudius*—young and old. But then they decided on one man, aging, to avoid that terrible hiccup of the face changing."

"The director remembered me from a series called *Man of Straw* where I had aged quite a bit, and he offered me the part. The only trouble was that it wasn't really his part to offer, since the producers of *Claudius* were a big American company who wanted someone like Charlton Heston in the lead role."

"I had to go out to dinner with them, and basically charm the pants (Continued on page P)

This Week in Israel 03-7532222 The Leading Tourist Guide 03-7532222



EGYPT WITH Galilee Tours

DAILY BUS TOURS FROM TEL AVIV AND JERUSALEM \$40 — RETURN

- OUR TOURS TO EGYPT BY BUS:
- TOUR 201 4 days/3 nights Tourist Class hotel with breakfast & one panoramic sightseeing tour \$ 70
 - TOUR 202 4 days/3 nights Tourist Class hotel with half board and 2 full sightseeing days in Cairo \$ 120
 - TOUR 203 4 days/3 nights Tourist Class hotel with half board and 2 full sightseeing days in Cairo \$ 160
 - TOUR 204 4 days/3 nights Tourist Class hotel with half board and 2 full sightseeing days in Cairo \$ 320
 - TOUR 205 4 days/3 nights Tourist Class hotel with half board and 2 full sightseeing days in Cairo \$ 360

SPECIAL OFFER: BUS TRANSFER TO CAIRO one way, plus 3 nights accommodation with breakfast, hotel Lotia (2-star). \$ 44

VISA THE SAME DAY Only in Tel Aviv, subject to Consulate office hours.

- TEL AVIV 142 Hayarkon St. Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191
Tel. 03-5449191

THE PRICE IS (NEARLY) THE SAME EVERYWHERE. BUT FOR THE SAME PRICE WE GIVE YOU MORE CAR AND BETTER SERVICE.

(03)795111

interRent

LARGEST RENT-A-CAR SYSTEM IN EUROPE. THE FRIENDLIEST SYSTEM IN ISRAEL. IN ISRAEL WE FEATURE VOLKSWAGEN AND AUDI CARS.

TEL AVIV

MUSEUMS

HARRY OPPENHEIMER DIAMOND MUSEUM

In the Leading Israeli Diamond Center Experience the creation of "A Diamond is Forever" Diamond Exchange Macosbee Building Ramat Gan Tel. (03) 214219
Open daily 10 am - 4 pm; Tuesday, 10 am - 7 pm; Closed Friday & Saturday.

SHIRI TRAVEL AND TOURS LTD.
126 Hayarkon St. Tel Aviv
Tel: 03-220136-8/234785

Tourist Class	Sheraton
4 days/3 nights, 100% Budget Tour	\$68
4 days/3 nights, 100% Cairo and Pyramids	\$125 \$179
8 days/7 nights, 100% Cairo - Luxor - Assuan	\$319 \$379
Presidential Nile Cruise 5 days/4 nights, 100% From Luxor to Assuan (or v.v.) or similar	\$380

WE'LL ARRANGE YOUR VISA

EILAT
APT. RENTALS

YOU'LL ENJOY YOUR HOLIDAY AT A BARGAIN PRICE

TZOFIT ELITE CENTER (Mor Center), 88 104 EILAT P.O.B. 2007, Tel. (050) 76138

VIVA MEXICO
Full Mexican Menu
Guacamole
Chili
Tostados
Refried Beans

HAIFA RESTAURANTS

PAGODA GHIN LUNG
OPEN FOR LUNCH & DINNER. AIR-CONDITIONED
1 Bat Galim Ave. Bat Galim, Haifa Tel. 04-624585

MACCAO
THERE'S CHINESE AND THERE'S CHINESE BUT THE MOST CHINESE IN TOWN IS THE STYLISH MACCAO IN WHICH YOU FIND YOURSELF IN EXOTIC CHINA
Business Lunches from 15 N.I.S. Delivery and Catering Available
7 YERIMAHU ST., TEL AVIV 03-5464273, 5464311 FREE GUEST PARKING

HAIFA RESTAURANTS

PAGODA GHIN LUNG
OPEN FOR LUNCH & DINNER. AIR-CONDITIONED
1 Bat Galim Ave. Bat Galim, Haifa Tel. 04-624585

special offer

GOLD JEWELRY UP TO 30% DISCOUNT + 3 PAYMENTS*

A wide choice of chains, rings, bracelets, earrings and pendants direct from the factory showroom. *We honour 3 equal monthly payments linked to U.S. Dollar on all purchases of 75 shekels or more, to Israeli card holders.

adipaz
The largest manufacturers of gold jewelry in the middle and far East.
Address: Jerusalem, 4/6 Yad Harutzim St, Talpit
Open: Sunday—Thursday 9 a.m.—5.30 p.m.
Friday—9 a.m.—12 p.m. Buses: 5, 6, 7, 14, 1

In the wings (Continued from page O)

off them. That was the best performance, at the dinner. Playing Claudius was the easy bit."

JACOBI LAUGHS and leans back, one hand absently stroking the tubby black cat, the other straightening his silver-blond hair. His pale face is remarkably young for a man of 48, just a few lines around the eyes and at the corners of his mouth.

He says he's embarrassed to talk about his acting, feeling "rather like a conjurer who's asked to explain his tricks." But he tries to put his craft into words, explaining how he copied the Claudius stammer from a Cambridge friend, supplementing it with mannerisms acquired from a set designer's assistant, "whom I'd back up against a wall and say, 'Talk to me, talk to me!'"

Claudius's idiosyncrasies, of course, were set out in some detail by Graves, and it is to the original text that Jacobi initially turns when trying to get to the root of the characters he plays.

"The most important person is the writer, because without him, we wouldn't be there at all, so I start by reading the text over and over, and speaking to the writer about the part, where possible - not easy in the case of Shakespeare.

"Character itself is actually a dangerous word, I think, because actors go around saying, 'My character wouldn't do this,' which is ridiculous. We spend our whole lives acting out of character.

Warning to this idea, Jacobi elaborates: "I mean what is there in Hamlet's character to suggest that he's a mass murderer? Well he is. He kills five people - because the situation demands it, not because of traits in his character."

"So, does that mean any of us would commit murder in Hamlet's situation? Yes, any of us would do the same. He does, so we would."

I'M NOT convinced, and Jacobi knows it, so he grins and we change the subject to Lord Byron, the character he is bringing to Israel next week in *Mad, Bad and Dangerous to Know*.

The play started life about 10 years ago, as a compilation of letters, poems and prose that told the story of the poet's life.

"Originally we stood up and read it from scripts, three actors and an actress, with three musicians," Jacobi recalls. "We toured Australia in

1979, and it went very well, but then we dropped it, and the cast went their separate ways.

"In the last couple of years, though, people have been asking me if I have a one-man show I can perform at such-and-such festival. Well, I don't - I don't like one-man shows. I need someone to talk to in the dressing-room.

"But it occurred to me that the Byron piece could be adapted as a two-man show, with me playing Byron, and an actress playing all the women in his life."

Jacobi and Isla Blair first performed the adapted version a year ago, at Newstead Abbey in Nottinghamshire, the stately home in which Byron grew up. They've performed it here and there in the UK since, but never abroad before.

Jacobi, however, has been to Israel previously, on a Royal Shakespeare Company tour in 1975. He enjoyed that two-week visit and has no particular worries about performing an English-language play in a Hebrew-speaking country.

"After *Hamlet* in China, everything is easy," he says, adding that "the audience is usually full of English expatriates and English speakers anyway. It is only us Brits who are too lazy to learn foreign languages."

ON STAGE, Jacobi seems suave and confident. Off stage, he describes himself as "introverted and unflamboyant."

"I can cope with the unreality of a theatre performance much more than with real life," he says. "I know what's happening, the words, the ending. I can be brave, monstrous, a saint or a sinner, living in a world of pretend."

Meeting the private Jacobi, it comes as no great surprise to learn that from 1980 to 1982 he completely lost his nerve as an actor and did not perform on stage at all.

"It's an awful disease, stage fright which can happen at any time," he says. "For me, it was an experience of gut-rotting, catatonic terror."

He talked himself into it, he says, by "putting a worm of doubt into my head about my ability to act."

"Whereas before, I'd never questioned basic things like remembering lines or performing in front of thousands of people, suddenly these things filled me with terror."

"I was like a man on the high wire across Niagara Falls, who has

walked across 250 times but suddenly, on the 251st time, half-way across, gets vertigo."

Fortunately, Jacobi got over it, accepting an offer of a season at Stratford with the Royal Shakespeare Company that he simply couldn't refuse. "I had to get over it, or what was I doing being an actor?"

"But the first night on stage, I went out in a purple silk costume, and within 10 seconds it had turned black. Every pore in my body had opened. I was literally dripping. But there was no way back - like the man at Niagara. I was half way across, and somehow I reached the other side."

"It got better after that, but there are vestiges of it even now, moments when my toes curl up inside my shoes, like eagles' talons, for a couple of seconds of pure terror."

NERVE-RACKING though it may be, Jacobi still prefers the theatre to film, although he cherishes an ambition to star "in one of those films that come out of left field to become classics, like *The Graduate* or *Bonnie and Clyde*."

For the most part, Jacobi finds film too technical, and laments that "the director and the lighting guys have all the fun, while you're sitting around trying to hold your concentration."

Mind you, he notes ruefully, "the bank manager much prefers film work. You can earn outrageous sums. The rewards in theatre are meagre by comparison."

Stage stars are also less likely to win international fame, but Jacobi is fairly well-known world-wide, if only for Claudius. Fame, he says, is part of the job, an inevitable consequence of success.

"It has its perks and its miseries," he says. "When restaurateurs spot you in the queue for a table, and seat you first because they want you to eat there, that's a perk. To have a group of kids shouting 'Hail Caesar!' the length of Sainsbury's is not."

(Derek Jacobi and Isla Blair appear in *Mad, Bad and Dangerous to Know* at the Habimah Theatre, Tel Aviv on July 20; Beit Hahayal, Tel Aviv on July 21; Hechal Hatarbut, Kfar Sava on July 22; Haifa Municipal Theatre on July 23; Habimah Theatre, Tel Aviv on July 24, and the Jerusalem Theatre on July 25 and 26.)

HORROR ON THE WAY

IF, ONE NIGHT in the next couple of weeks, you find yourself sitting on the bus opposite a young man in bra, suspenders, fish-net stockings and silletos, don't be unduly dismayed.

He's probably on his way to see *The Rocky Horror Show*, that outrageously high-camp, cult theatrical spoof at which the audience battles the cast for the decadent dress honours.

From next Thursday (July 23), through to Sunday August 2, Cinemas Tel Aviv plays host to the Theatre Royal Hanley's *Rocky Horror*, a production that has been touring the UK for over three years, sending suspender sales soaring from Aberdeen to Swansea.

"The audience can make or break the show," says producer John Farrow, "and I hope the Israeli crowds will pick up the party flavour."

If British audiences are anything to go by, he is unlikely to be disappointed. *Rocky* fans in the UK have taken the show to their hearts, learning the script word for word, dressing up in their favourite character's gear, and coming along night after night to shout the lines and dance the "Time Warp."

The *Rocky Horror* story starts back in 1973, when unemployed actor Richard O'Brien decided that, if no other writer had a part for him, he ought to pen his own play.

Looking around the West End theatres, he found that "there really wasn't much on that I would have crossed the road to see." So he sat down to work on a show, "putting a lot of things together that I particularly liked, like Hammer horror films and B-movie dialogue."

O'Brien's break came when a director friend named Jim Sharman was asked to stage a play at the tiny Theatre Upstairs at the Royal Court. In what was originally intended as a five-week run, nine actors on a shoe-string budget breathed life into O'Brien's collage, and the rest, as they say, is history.

The show got rave reviews, and the 60-seat theatre was packed out, necessitating a move to the larger Comedy Theatre, where *Rocky* ran until 1980.

By then, of course, 20th Century Fox had made the *Rocky Horror*

Picture Show, a cult movie with Tim Curry in the lead role of Dr. Frank-n-Furter and O'Brien himself as the disturbingly eccentric Riff-Raff.

IN TRUE Hammer horror style, the show opens on a bleak, stormy night in middle America, thunder crackling and lightning flashing. Scared and shivering in their car, Brad and Janet, a most wholesome young couple, have lost their way and suffered a puncture, when they stumble upon Dr. Frank-n-Furter's residence, and unwisely decide to seek refuge inside...

They're a weird lot at Dr. Frank's, to say the least, but no weirder than the fans who turn out to see them.

For some reason, *Rocky* seems to trigger a streak of exhibitionism in the most restrained of audiences, and the action off-stage is often every bit as raunchy as the cavorting on it.

The initiates come armed with everything from water pistols to babies' dummies, from chocolate bars to rice - all essential props for the true *Rocky* fan.

There's a whole alternative script, too - gags that fit in between O'Brien's original lines, and give his words double entendres even he hadn't thought of.

"Watching the audience is a riot in itself," says Farrow. "Pleasant, easy-going people are transformed before your very eyes into high-kicking vamps their own mothers wouldn't recognize."

"People in three-piece suits nip into the bathrooms with their briefcases before the show, and come out in camisoles, transparent underwear and false eyelashes. It's unbelievable."

The Theatre Royal Hanley production has made *Rocky* into the most popular touring rock musical in Britain, using spectacular sets, costumes and laser effects.

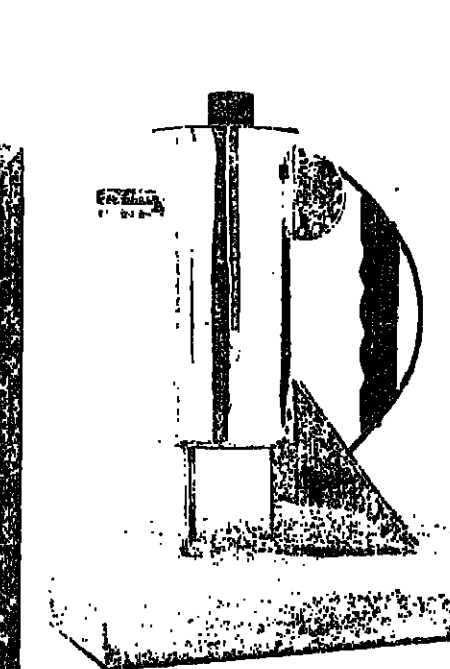
They've never taken the show abroad, however, and the 32-strong company is just a little nervous about how Israeli audiences will react.

"I have this nightmare of an audience watching the show in a kind of hushed, dazed, appalled silence," says Farrow. "That won't happen in Israel, will it?"

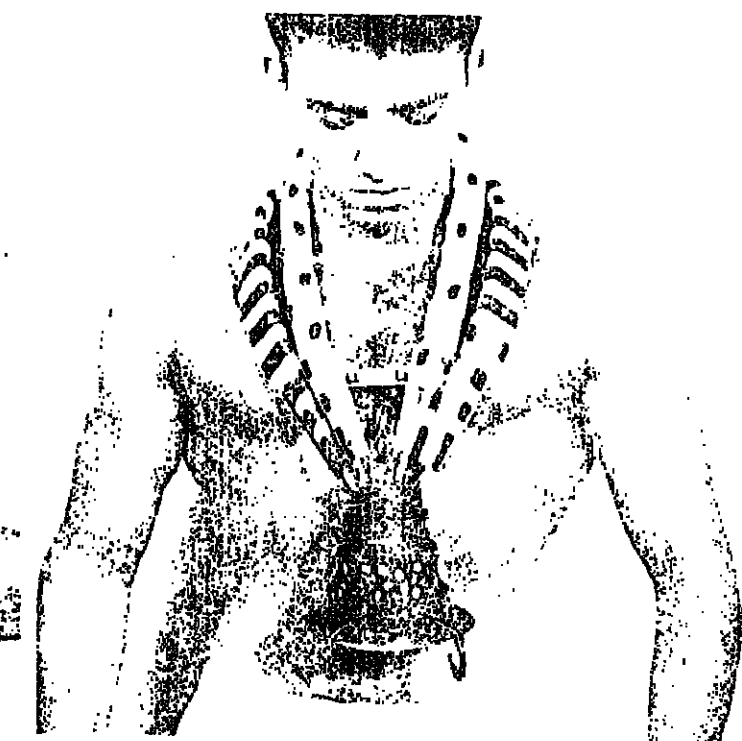
The art scene



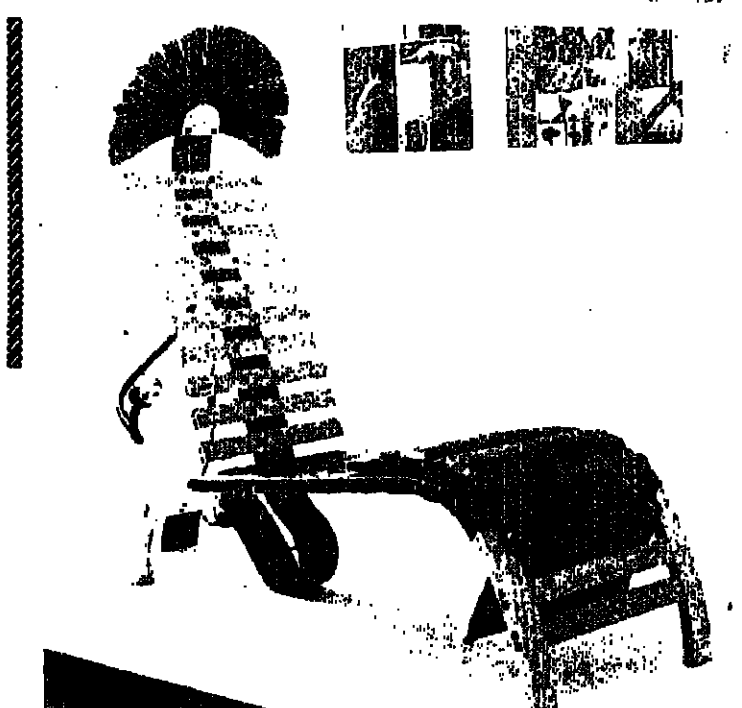
Wolfgang Amadeus Mozart



At the Bezalel Academy shows: a poster for Bizet's 'Carmen'; a Bauhaus-style metal jug and at right, 'male jewelry' in the form of a huge metal cameo, from the gold and silversmithing department; and below, a lounge chair from the department of interior design. Below left: music book covers from the graphic design department.



BRAHMS



Great graphics and unsittable chairs

THE ANNUAL Bezalel Academy exhibitions at the school's downtown main building are all a sight cheerier this year, with an overall improvement in every department, evidence perhaps that art and design schools are only as good as their pupils. Pride of place is again taken by the students of graphic design, who demonstrate that they know far more about colour and composition than many in the fine arts department.

The standard of typography is particularly high, as is the packaging, illustration and poster art. While it will be quite impossible to name all the deserving students in this column, I must make mention of Drorit Barzilai's brilliant and painterly poster for "Carmen." Also of note are some unusually shaped wine bottle labels with portraits of young women. But there are dozens of fine exhibits.

The generally abstract painting looks dull after seeing all the above; best, perhaps, to go see it first, at the rear of the ground floor. It has a cleaner look than in previous years, which goes with a better understanding on the part of the artist as to what he or she is actually doing. Outstanding are two pieces of *tachiste* abstract expressionism by Joanna Morav, while Corinna Kay establishes a strong presence with black and white painted assemblage evocative of the form and rhythm of eagle's wings. Some of the students (all final-year) demonstrate all too clearly that they

have been working with certain teachers.

In the school's foyer, second year students present an engaging and well made series of heads and busts in various materials, from paper mache to glazed ceramic, ranging in subject from Star Wars characters to *homo habilis*, as well as a few pensive representatives of *homo sapiens*. Surrounding them is a mural of engaging life-size colour photographs of happy students, a *tour de force* of the photo department.

Metalwork, once a Bezalel forte, makes a welcome reappearance with some beautifully finished jugs, of often far-out but basically Bauhaus design; and the same standard of execution and attention to detail informs much of the jewelry this time. Enamel is used to add lustre to surfaces, some of it in the most delicate of colours. There are several excellent necklaces and some intricate perfume boxes, but the far-out tendency to horror jewelry still remains. The height of arty-artiness is a sun visor made up of a miniature

swimming pool, complete with accessories.

A more ingenious but equally repulsive item is a dangerous necklace brilliantly put together from crushed and scissored Maccabi beer cans.

Outside in the garden, the department of ceramic design, as firmly anti-pottery as ever, offers more sculpture, some of it not bad this

Meir Ronnen goes to the annual exhibitions of Bezalel Academy students.

time, like the pair of glazed and unglazed torsos. Some neo-classic bowls made on the wheel and mounted on animals evince a very competent touch. There's a nice modular Seder table set and a few passable designs for a ceramic electric kettle, as if anyone needed such a device. The thought that this department is about to be taken over by another non-potter is dismal news indeed.

The adjoining Jerusalem Artists

House has this year been assigned to the students of the academy's school of design, industrial and environmental, the latter chiefly utopian architectural projects, with excellent renderings and some models to make up for a lack of original architectural inspiration. The worst project, for which there is a garish model, is for an offshore development complete with enclosed marina, the entire effort made in the shape of a ship. Even Miami would jib at such a visual atrocity and so would sailors: the designer has evidently not considered the difficulties of getting a sailboat sans motor out of a wind-locked and wind-blocked harbour. I doubt too if the inventor of the well-made but poorly-designed model of a folding catamaran has ever been to sea. He has given his model a windsurfer boom, an unnecessary hindrance to the mainsail on a ruddered craft.

This year's penchant for impractical design also marks the unsittable chairs, so uninviting as to make the accompanying "Do Not Sit" signs quite superfluous. One could cut one's hand just trying to move some

of these arty objects. So could any tot standing in the kibbutz wagon-stroller on view, which is secured at the corners by thin metal plates just where a kid could grip them. However common to all the presentations is the design department's insistence on good finish and use of inviting colour. (Till midday, July 21.)

DANIELA BRAFMAN shows drawings so extremely well wrought of prism pencils and ballpoint pens that they betray no idea that she is a member of the Association of Foot and Mouth Painting Artists: unless, perhaps, one looks again at her often moving depictions of tortured figures and faces, ridged in pain or constricted by shafts of symbolic agony. A graduate of Hebrew University, she recently completed an art course in the U.S. (Jerusalem Artists House entrance gallery). Till July 21.

YANNIE KLASMER-HAAKSMAN shows large colour prints that are negatives rather than positives, clever multiple images and still life that have the composition and its effect as the main subject. There seems to be a second cross-fertilisation with the work of her painter husband Gabi Klasmer, which expresses itself in the abstract use of certain colours and shapes. An often fascinating highly commendable effort (Gallery Gimmel, 4 King Shlomo, J'lem). Till July 20.

Zefat Municipality • Ministry of Tourism • Zefat Artists Colony • Ministry of Education and Culture

Summer of Fine Arts

under the auspices of the Minister of Tourism, and Justice,
Mr. Avraham Shafir

Zefat is Bubbling this Summer!

A myriad exhibitions, events, shows, performances, music, courses... and much more! Come and relax amid mountain scenery, in the charming atmosphere of Zefat.

For further details, call the information hotline, 08-930633, 9 a.m.-6 p.m.
Starting August 2

The Artists Colony hosts a unique historical exhibit:
"Zefat's Contribution to Israeli Art, from the Beginning of the Century Until the 1980s," held under the auspices of the Ein Harod Museum (at the general exhibition, until September 4, 1987).

Recommended Hotels:		
**** Rimmonim Hotel	08-930666	
**** Ron Hotel	08-972590	
**** David Hotel	08-930082	
*** Pitha Hotel	08-971982	
*** Tel Aviv Hotel	08-930105	
	08-970044	
	08-972555	

THE ISRAEL BALLET

Presents

Positively final performances of this prestigious production

Cinderella

Choreography - Berta Yampolsky • Music - Serge Prokofiev

Jerusalem Theatre
Tuesday, July 21, 4:30 p.m.
Wednesday, July 22, 4:30 p.m.

Habimah - Tel Aviv
Thursday, July 30 at 5 p.m. and 8:30 p.m.

Tickets: at agencies and theatre box offices

